

# THE AMERICAN MAGAZINE OF ART

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STILL LIFE

HENRI MATISSE (France)

AWARDED FIRST PRIZE OF \$1,500

## THE TWENTY-SIXTH INTERNATIONAL EXHIBITION OF PAINTINGS AT CARNEGIE INSTITUTE

BY HOMER SAINT-GAUDENS

Director, Department of Fine Arts, Carnegie Institute

**T**HOSE in charge of the Carnegie Institute International Exhibition have sought to relate the different phases of current art by showing as many sections of contemporary painting from as many lands as their resources and gallery space will allow; and by seeing to it that every artist included represents in an important way what is approved and endorsed by an unquestionably intelligent group of people in his own

land, whether it be Zuloaga in Spain or Roussel in France.

Hitherto, for many years, Pittsburgh has proceeded on the principle of asking a large number of painters to send one canvas each in order to cover the field in as diversified a manner as possible. This season, however, a new scheme was adopted, with the unanimous agreement on the part of the artists, to give the public a better opportunity





CARNIVAL

ANTONIO DONGHI (Italy)

AWARDED FIRST HONORABLE MENTION AND \$300



MOTHERHOOD

AWARDED SECOND PRIZE OF \$1,000

ANTO CARTE (Belgium)





CALLA LILIES MAX PECHSTEIN (Germany)  
AWARDED ALLEGHENY COUNTY GARDEN CLUB PRIZE OF \$500

to study the development and personality of the painters represented. Therefore, with the exception of a small number from the United States who came into the exhibition through the Jury of Admission, each artist shows from three to five canvases. There are fewer names, but just as many pictures. Next year there will be shown work by other painters of equal standing, and in a third year still a new contingent. Then it is proposed that the International shall resume on the basis of this year's list.

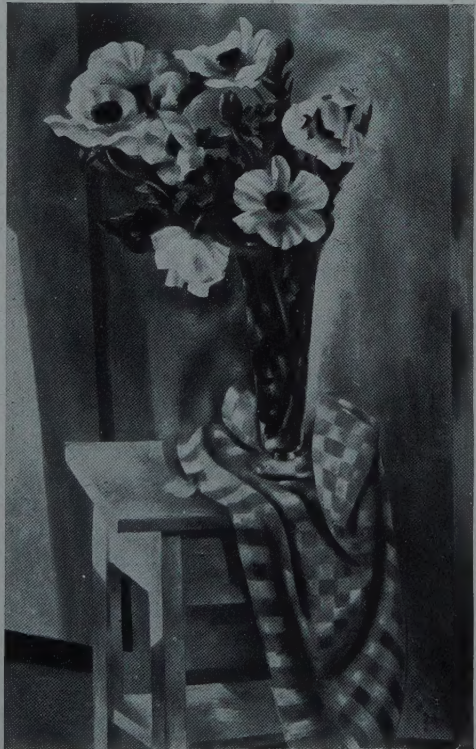
Of course a show made up of only one kind of painting would be a monotonous and dreary affair. That at least is not the problem in the Carnegie Exhibition, where the paintings, assembled from sixteen countries, run the gamut from benign age to rebellious youth. On the assumption that the men of each nation divide themselves into at least five distinct groups, there are here about eighty aspects of art shown by one hundred and sixteen painters.

But at once there arises an amusing and provoking difficulty in setting forth this varied collection, in that every man, woman, and child in our own land, or any other, is in the same fixed state of mind about art as the Scotchman, MacGregor, who, when

it came to a question of precedence at a banquet, declared: "Where MacGregor sits, there is the head of the table."

Solomon himself, obviously, had an easy task in his memorable decision concerning the child with two mothers, compared with the plight of a latter-day organizer of a picture exhibition when he is faced by the vexatious fact that the paintings of which one-half of the universe disapproves are not, by any stretch of the imagination, those paintings of which the second half of the universe disapproves.

Apparently, the only man in the world who is not frantic to defend to the last ditch the proposition that he, and he alone, knows what group of artists and what type of painting is worth while is the Premier of Italy, Mussolini. Because when he heard that the Italian Section of the Carnegie Exhibition included such fine elderly painters as Beppe Ciardi and such keen youngsters as



POPPIES ANDREW DASBURG (United States)  
AWARDED THIRD PRIZE OF \$500





THE LITTLE IDOL DANIEL VAZQUEZ DIAZ (Spain)

Donghi, he said: "That's good! What is art? I do not know. It is one thing for one person and another thing for another person; yet it is just as important today as it ever was. Everybody fights about it. But that does not make any difference so long as it is genuine."

Mussolini's remark might well be taken as the aim of this exhibition, which endeavors to demonstrate what are the various kinds of painting, why they exist, who blazes the trail, how we are to know when they are genuine, why we should have patience in some directions, what is unpardonably wrong in other directions; and thus to help this land of ours to have a fine and healthy art in the future.

There are not many new men in the present Carnegie Exhibition. Few flocks of young Phoenixes soar into view each spring from the dying flames of past performances. In Spain, milder searchers after novelty, such as Solana, are rarely supplanted. In Italy the group of men like

Casorati, who are trying to express themselves in the modern idea, changes but slightly. Nor in the other European countries is there much shifting of the few outstanding painters who are seriously determined to break with "tradition" and to produce art exactly as that art which is now "tradition" was produced. Even in Germany the situation has not greatly altered, where there are men like Pechstein who believe that they should strive to reflect in a new way this age of ours so full of new facets and who tell us casually that we must have art that grows out of our life, not out of a dry and dusty past.

Of course, from Sweden, Jolin is unfamiliar to most of the public in this country. Among our own men we may add Burchfield to the list of those we recognize in our growing

TWO FIGURES BERNARD KARFIOL (United States)  
AWARDED HONORABLE MENTION



desire for eclecticism. In England we may come upon such as Vanessa Bell. But a little honest analysis proves that these painters are now "on the map," as it were, not because they have recently leaped into the limelight, but because in our stumbling search for knowledge we no longer insist that art be bounded by our own personal circumscribed and limited imaginations. For while we retain our own old friends and our old faiths, we have become more charitable to the whims and fancies of others. Perhaps bitter experience has taught us tolerance, since an inscrutable and ironic destiny prefers to conceal any hint of what will stir our emotions the day after tomorrow; because, when any one of us starts to climb upon a pedestal from which he shall dogmatize on "This is art, present and future," he finds that an opposing barker who rants quite as loudly has set up another equally important sideshow across the street.

Few of us stop to consider how many variations this picture-making game can have. Somebody once said that, if Raphael could have seen what the painters of the twentieth century are doing, he would have gone mad or have become a plumber. But that same somebody forgot that if Raphael were alive today he would be, in all probability, a very different painter from what he was in the year 1515; for Raphael was a man of great sensitiveness, and the more keenly alive a painter is to his surroundings the better he reflects them.

The wheel of art has always turned slowly, rightfully geared in close accord with the wheel of social life. So it is quite proper that in England the portion of society that places stress on the academic and classic should produce painters like Shannon and his followers. It is proper that those of us who like a bit of the sentimental, or sugary, should have our wants satisfied by the Spaniard, Echague. It is proper for the young idea to applaud in his flight of imagination Karfiol of our own land. Then, too, if we ponder on the history of the last fifty years, we shall see how logical it is that from uninspired but fine craftsmen of yesterday should come, with the great wave of individual initiative which is sweeping over the world, personalities such as Gregoire, of Holland. Naturally, if society is going to be as modern as jazz, painters like Diaz of

Spain, instead of following tradition or being satisfied with talent, will prefer to gamble with their own personalities in pursuit of genius.

Like it or not, for many persons the old religion of art, which made such men as Le Sidaner, is disappearing. The authority of tradition in painting, as in all the other arts, as in our manners and our religion and our science, is waning, and everywhere there is seeping in that intrusive, modern self-satisfaction which, with all its faults, has helped the world to progress to such a startling degree in the first quarter of this century.

For many hundreds of years, man has looked outside of himself and has leaned upon Authority. Only within the memory of many of us living today has man looked within himself and sought to find the springs of his emotional life. He has learned much but not all, so we should not find too great fault if the introspective spirit, with its startling and oftentimes bizarre discoveries, is handled a bit clumsily by the modern artist.

Think for a moment of the steps by which we have arrived at the art of today. They are not hard to follow.

The first picture that we conceive of is illustration; it tells a story, or records an event, or conveys a sentiment, like that of "Christ at the Pool of Bethesda," by Greifenhagen, in the current exhibition. This kind of art develops in response to a basic, normal demand on the part of many.

For its second step, painting shifts to the actual depicting of a pleasant outlook as we like to think it exists in life. Cameron, in the exhibition, is an example of this.

Then comes the setting forth of a scene colored by the light of the artist's imagination, so that we can view it through the warmth and joy of his eyes; a step which naturally follows with the understanding on the part of society that we do not see facts themselves absolutely, we do not even see facts colored only by the physical light about them, but we see facts largely influenced by our state of mind at the time we look at them. Here we enter our modern scheme of things with such men as Monet; of whom it is amusing to remember that when about 1880 he first made up his mind that it was not the object which we see that is interesting, but the light in which we see it, half



our critics hailed him as a prophet, while the other half decided it was the end of Monet and the end of art, when a young artist could forego the instruction he had had from his masters and paint such crazy pictures.

With Monet, then, we must grant that our emotions have much to do with what we see. The converse is equally true. What we see has much to do with our emotions. For as our emotions distort the object we are looking upon, so a distortion of the object we are looking upon affects our emotions. A dead and windblown tree viewed on a misty night, with flying clouds, becomes eery. Paint the tree a bit more dead, make the mist a bit more elusive, represent the clouds about a moon, and your uncanny sensations are increased. That is what Luks strives to do in one of his paintings in the American Section.

Having come this far, many of us cannot stop. We move on to the next group of painters who say that, if distortion produces more emotion and concrete facts less, it is logical that the artist should deal to a greater extent with the distortion and concern himself to a less degree with the actual. So we have painters who are no longer trying to tell us what such and such a thing looks like, but who seek to arouse a feeling that could be given us by this object only when seen under certain external and internal conditions; a sensation valuable in itself, even though divorced from reality. Hence come such of our younger workers, as Henry McFee.

From that point on the march towards abstraction becomes more obvious as our senses become more acute, until we find ourselves in company with artists like Grant of England, who feel that the most interesting activity in painting is not to appeal to the world at large but to excite the refined emotions of a few persons, who, possessing intense sympathy with our modern nervous social existence, have sought to tune their visual reactions to what they believe are the most sensitive possible combinations of form and color.

Of course this last category is the hardest to understand, for psychology was an almost unknown word not far from fifty years ago. Until comparatively recent times men have been trying to come to a knowledge of things

outside themselves; only lately have they been delving within.

All of which takes us around another amusing corner.

Works of art can be valuable for two reasons; because of the *matter*, the substance of them, or because of the *manner* in which they are translated to our eyes.

This can be well illustrated in a realm which most of us enjoy, that of the "Movies." Not long ago in Berlin there were shown two pictures, in both of which appeared that extraordinarily fine actor, Emil Jannings. The first was a picture filled with *matter* called "Variety." The story, based on the lives of acrobats, was full of incident and action. It was presented by a splendid cast in an extraordinary fashion. But the second picture, which was called "Nju," was quite different. It was entirely a picture of *manner*. The tale was of appalling banality; telling of a woman happily married, who, infatuated with a scoundrel, left her husband for him. Whereat the husband consoled himself elsewhere. The scoundrel deserted the wife. The wife committed suicide. The scoundrel was quite sorry. Yet the *manner*—that is, the acting of this stupid *matter*—was tremendously poignant and held its audience spellbound.

These two essentials have always obtained in painting, sometimes the one dominating, sometimes the other. Meissonier, for example, had endless *matter*, whereas Corot, on the other hand, was largely interested in *manner*.

It is just the same today. For example, the Germans will claim that a landscape by Heckel is a great landscape because of the *manner* in which he has rendered it, the *matter*, the subject, being immaterial. Whereas certain Englishmen will like a canvas of Gypsies, by Munnings, because of the *matter*, quite irrespective of the fact that it is rendered with adequate *manner*, or technique.

It is true that, while *matter* is limited, *manner* never seems to be. But the unexpected cuckoo in the clock is that, when we insist too exclusively on either of these elements, we find they are like the legs of a step-ladder—well joined, they furnish us with an edifying view from the top; but separated, the catastrophe is immediate and painful. So, possibly, the best work of art is that





CHARING CROSS BRIDGE

CLAUDE MONET (France)



CHRIST AND THE FISHERMEN

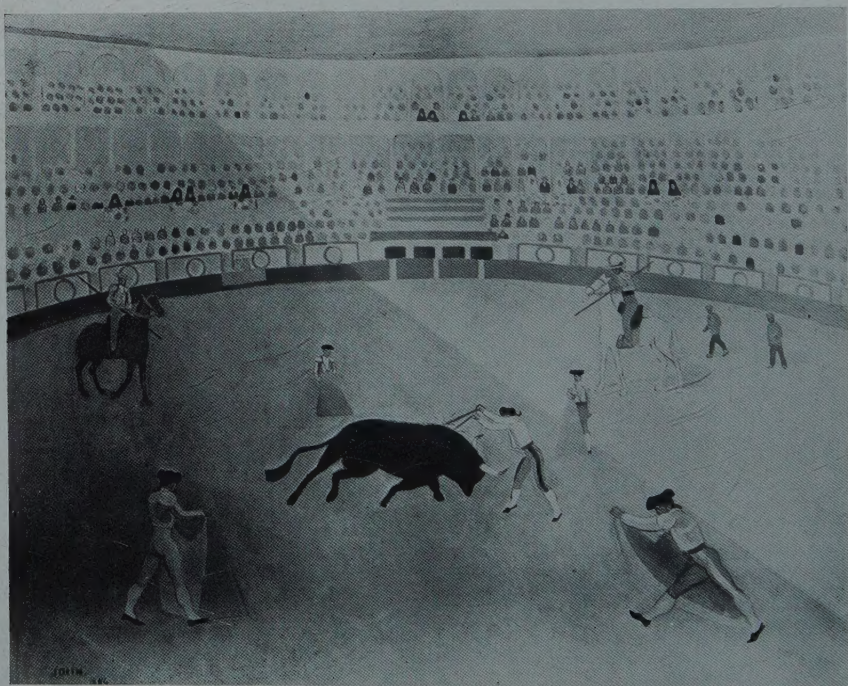
EMIL CARLSEN (United States)





OTHER DAYS

EDWARD W. REDFIELD (United States)



BULL FIGHT

EINAR JOLIN (Sweden)





THE SKETCHER

SIR WILLIAM ORPEN (Great Britain)

which finely merges these two qualities, as perhaps a landscape by Redfield, where a brilliant scene is brilliantly rendered.

Now the men who seek art in its various sources and give play to its various expressions from these different points of view can also be regarded in three other divisions. We may call them *Historians*, *Contemporary Essayists*, and *Adventurers*. For as the current of imaginative endeavor sweeps forward, some artists are serenely loitering in the play of the eddies, watching the flood rush by. These are the *Historians*. Others will be out in the still depths of the current, recording the strength of the stream. Let

us call them the *Contemporary Essayists*. Others, again, may be struggling in the rapids that dash so dangerously and fortuitously against the rocks of custom. They, for lack of a better word, are the *Adventurers*.

It is a fad today to ignore and to make fun of the past. Yet, when we think of it, for us who are so eager to know what is to come, there exists no better way in which to prognosticate tomorrow than to ruminate on yesterday. So let us dwell with pleasure on our *Historians*, as they float tranquilly in those eddies beside our on-rushing stream. Just because he looks about him a bit dreamily and wistfully, do not be too hasty to say





PORTRAIT OF MY DAUGHTER IN COSTUME

ORTIZ ECHAGUE (Spain)

that Carlsen is already a man of the past whom we should have done with. Let us hope that all philosophy of charm is not to be outlawed from the greatest era of material comfort the world has ever known. We need our *Historians*. They are part of the humanities we so neglect these days.

No more and no less, however, do we need this second group we are calling the *Contemporary Essayists* who swim freely in the full current of the stream of life—a group

typified by such men as McEvoy, recently dead, of England, who painted the more gracious side of the world with charm and delicacy. These essays can be written in various and sundry tones; gentle sometimes, and sympathetic, as by Ottman of France; or perhaps brilliant with the keen cynicism with which Sloan depicts New York. They are all important, for the more truly an artist expresses his own time the greater he is for all times. The small men concern





THE HOUSE OF MYSTERY

CHARLES BURCHFIELD (United States)

themselves with the inessentials and the accidents and the irrelevancies of their immediate surroundings; while the greater men attempt to focus the deep experiences and tendencies of their epoch. I am thinking now of such as Denis, the French member of the jury this year.

Then come the other body of artists, those who recklessly plunge into the rapids of the stream. We are naming them the *Adventurers*, since today struggle, excitement, danger,

is as much sought in art as in sport. We have our Lindberghs in painting as well as in aviation. Many, very many, are lost in the hazardous enterprise, but those who succeed win great acclaim.

History gives us any number of famous names to be comprised in this list. Manet was one when he showed that the impression of reality could be best produced by simplifying planes and colors. Millet was another with his glorification of toil, demon-





YEATS AT PETTIPAS

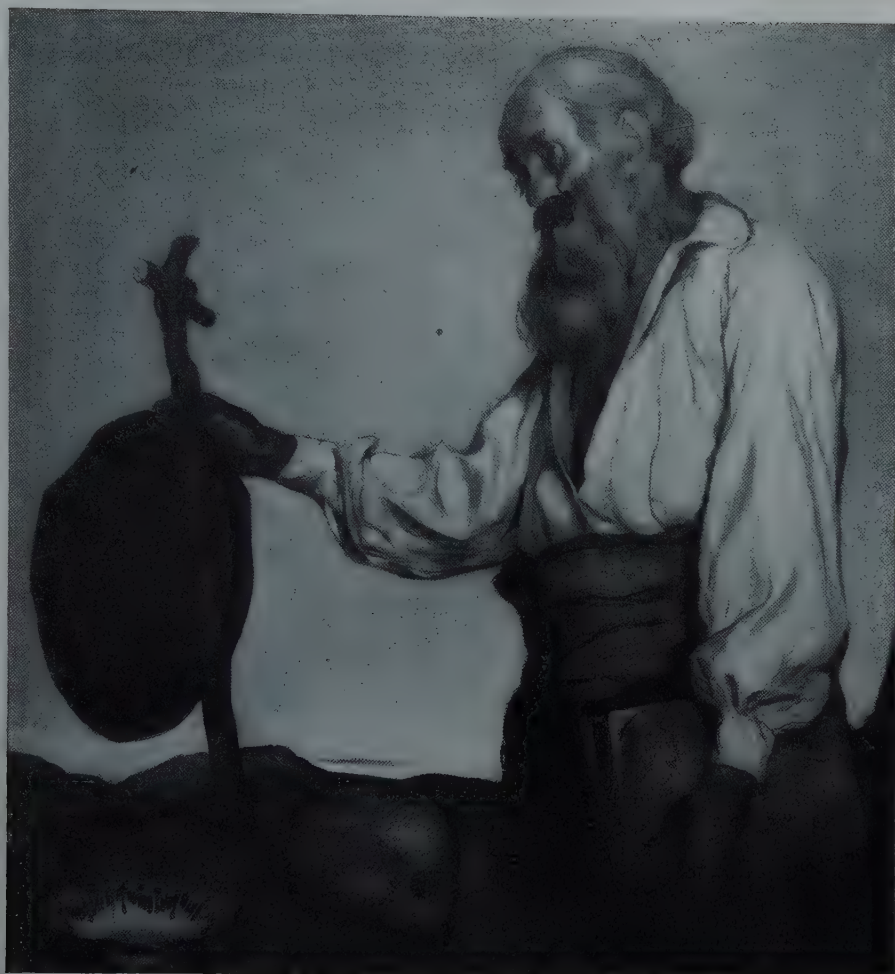
JOHN SLOAN (United States)



GYPSIES ON EPSOM DOWNS

A. J. MUNNINGS (Great Britain)





THE HERMIT

IGNACIO ZULOAGA (Spain)

strating, in the days of the grandiose, that there may be beauty in the very humblest aspects of life. Courbet was a third when he shook the French Academicians from their pedestals and placed them on the defensive by asserting various and sundry unvarnished facts of existence.

Today it is even as yesterday with Matisse, who won First Prize in the Carnegie exhibition, adventuring in one direction and Koschka of Austria adventuring in another. The category of *Adventurers* includes many illuminating and variegated, if not always pleasing, aspects of art. For the legend of the ugly duckling is repeated time and again

in a fashion that never fails to arouse our sympathies; and that is why it has become the mode among the dilettanti of many lands to pick the most untoward object from a nest of newly broken artistic eggs, in the hope that they are gambling on a swan.

Of these three types of artists, perhaps the most fascinating is the man who can be all of them: *Historian*, *Contemporary Essayist*, and *Adventurer*, and be them splendidly; for example, Mancini of Italy. He is too much of an individualist to be wholly a *Historian*, and his *Contemporary Essays* have always been tinged with the sparkle of the *Adventurer*.





HELEN OF TROY

A PAINTING BY  
THOMAS LOWINSKY (Great Britain)





VICOMTESSE HENRI DI JANZE

A PAINTING BY  
AMBROSE McEVOY (Great Britain)





THE POOL OF BETHESDA

MAURICE GREIFFENHAGEN (Great Britain)



THE BATH OF DIANA

EMILE RENE MENARD (France)



By now, of course, most of the public should be saying to itself: "Well, if it is so simple, why all the excitement?"

Let us see if we can analyze the present-day situation and find out what is wrong. For there is something awry.

The most obvious difficulties would seem

Art used to be genuine. In the old days, while art was naturally paid for by the rich, and created by fine craftsmen, it was based on a popular emotional demand. Art was, like the cook, part of the family. Today, we love to mingle fact and fancy. We crave fairy tales, be they by Hans Christian Ander-



HERMES AND THE INFANT BACCHUS

CHARLES SHANNON (Great Britain)

to be that art is frequently not a genuine expression of the people; that the public loves to be bunked; that we are slaves to those pessimistic art evangelists called critics; that we allow the picture dealers to cut our fashions in art as Paquin cuts our fashions in dress; and that we are encouraging a swarm of abnormal imaginations whose synthetic idiosyncrasies are not devoted to craftsmanship, in any of the many senses of the word, but to gold digging.

Remember that remark by Mussolini concerning the art of today: "Everybody fights about it, but that does not make any difference, so long as it is genuine."

sen or in the colored supplement of the Sunday newspaper. And of all fairy tales of art we love most those furnished us by certain Gods of the Fourth Estate, so very wise that even the most self-important of us do not dare to doubt their infallibility.

Not for one moment should the principle of art criticism be decried.

There are splendid critics in this land. But unfortunately, besides these, we have a series of specks of cosmic egoism. So eager are they to utter their well-known eloquence of picturesque discontent that they forget that, whether he be advanced or academic, an artist's chief mission in life is to decorate





PORTRAIT OF PROFESSOR CASELLA

FELICE CASORATI (Italy)

a space for somebody else. They seek only the painters who can set up the most apt signboards of their own multiplying superficialities. Paintings, so many of these critics seem to feel, are valuable only in so far as their ambiguities permit art writers to preen their literary feathers, for, as a Chinese sage once said, our age and generation likes best to inspect pictures with its ears.

Moreover, if such interest flags, the art dealer can often be counted on to work up additional fictitious excitement. Of course, it would be violently unjust to catalogue all dealers within one binding. Many of these men are sincere and have done much for

art. But, unfortunately, there is another group of excessively clever impresarios hanging around, waiting to feature an artist, just as the Paris dressmakers feature a gown. For there are fashions in art which shift with the same incalculable fickleness as fashions in dress. And always, as with child-like ingenuousness, we agree that neckties are changing from polka dots to stripes, so too, we accept the word of these couturieres of paintings when they say that Mr. White is going up, or Mr. Black is coming down, not because such painters primarily appeal to our many-sided emotions, but because the idiosyncrasies of certain canvases promote sales by affording a jaded





A GITANO

AUGUSTUS JOHN (Great Britain)

society an opportunity to feel superior in a new way.

As a result of all of this, many artists are devoting their time solely to making a name and to enlarging the scope of their influence, chiefly on the checkbooks of the guileless. It is an especially desperate situation because always after the young possessor of a series of somersaulting introspections has asked: "Have you found any good art in Germany?" or wherever it may be, he inevitably continues, "I think the newer group is really doing something," unfailing in his certainty that the word *new* is synonymous with *good*.

Of course, when a modern painter's in-

dividuality is attuned to his time and his surroundings, and is expressed by a technique approved by important intellectuals, he will be called a Master, like Augustus John, of England. But if any of these elements fails to relate itself with the others, then the painter fails. Consequently, when he succeeds, in all genuineness, let us welcome him. When he sinks from sight in the marsh of charlatanism, let us forget him. But always keep in mind one point—that just because painters do adventure does not make them good or bad.

We, the public, must get rid of a lot of intellectual baggage; for so often we are like the continental tourists many of us have





ADORATION TO THE INFANT JESUS

MAURICE DENIS (France)

seen on our trips, enjoying nothing because of worries over their trunks and valises.

After that let us keep in mind that art is not to be limited nor circumscribed. We cannot find it by stalking the aesthete's "Snark" of today, which invariably turns out to be the "Boojum" of tomorrow. For art is magic, not logic, and when the magic is fine enough it makes the irrational seem logical, and then you have a masterpiece.

Next, let us not look at a lot of pictures at one time. We never read seven novels in a row, nor even the whole of the *Saturday Evening Post* at a single go. Pictures are meant to be hung in specific places. We should think of each individual painting with regard to just one panel or wall in a room, and as there are many kinds of panels on many kinds of walls in many kinds of rooms, so naturally we ought to have many kinds of paintings.

Then let us have confidence that, when all is said and done, real art is founded on popular demand; that is, using *popular* in its most dignified sense. Because, if people do not want something, however eccentric, however extraordinary its foundation, that something is built upon sand and will in-

evitably be washed away. Painters are good painters or bad painters solely according to whether they have the sensitive feeling and the fine technique to express their surroundings, whether the conditions about them are good, or bad, and whether the public is sympathetic or cold.

They are wholly influenced by the tone and color of our lives and passions, our hopes, our griefs, our triumphs, our failures, our religions, and, above all, our vanities—all these things that lie outside and beyond the so-called field of art.

Finally, let us not keep insisting that the only reason for a picture's existence is the particular reason that we have for liking that picture. Are the books we like and approve the only books in the world?

The one point is, how fine is the achievement of the artist, and does he work within the limits of his medium without distorting or destroying it, and in a manner that will give someone a genuine emotion.

What is interesting in art is just what, after all, is interesting in life—progress, the unfolding of the human soul. This is what the International Exhibition in Pittsburgh tries to illustrate.

# ART A FACTOR IN THE PROGRESS OF HUMANITY

EXCERPTS FROM AN ADDRESS<sup>1</sup> BY

THE PRESIDENT OF THE UNITED STATES

Founder's Day, October 13, 1927, Carnegie Institute, Pittsburgh, Pa.

ON OCTOBER 13 the Carnegie Institute of Pittsburgh celebrated the thirty-sixth anniversary of its founding. On this occasion the President of the United States, the Honorable Calvin Coolidge, made the principal address. In this address the President not only named art as one of the leading factors in the progress of humanity but stressed the opportunity which prosperity has given our nation for enlightenment in this field, and in no uncertain terms pointed the way which would lead to development. By special permission we print herewith excerpts from this notable and epoch-marking address.

After tracing briefly the development of the city of Pittsburgh during a little over a hundred and fifty years, from a pioneer settlement to one of the greatest commercial cities in the world, and finding in its rapid development a typical example of the material prosperity of our nation, the President said: "*The question for the determination of the American people is no longer whether they will be able to secure prosperity, but rather what use they will make of their prosperity. It is only in its use that we can justify its existence. The answer will undoubtedly be found in the religion, the education and the art of the people.*"

Declaring that the leaders of our economic life have not been using the wealth of our country merely for "*selfish indulgence and ostentatious luxury but rather to raise the life of the people into a higher realm,*" the President pointed out the necessity of bringing art into the home. "*Important,*" he said, "*as these (the visible evidence of prosperity—fine buildings for noble purposes) are in determining the dominant features of your community, yet we should look in another direction for the ultimate object of all these efforts. Their final abiding place is around the fireside. The chief evidence of your success, your art, your*

*devotion, is in your happy and contented homes.*"

Heartily commending the gift made by Mr. Carnegie in the establishment and endowment of the Carnegie Institute, and noting the fact that the present International Exhibition at the Carnegie Institute, Pittsburgh, has been made possible through the generous gift of the Secretary of the Treasury, the Honorable Andrew W. Mellon, and his brother, Mr. Richard B. Mellon, he called attention to the fact that it is to men of affairs throughout the country that we may look for leadership in art,—that is, in art patronage. "*What has been taking place in your city,*" he told his audience, "*is characteristic of many groups of men over the entire nation. Men of large resources in our country more and more devote themselves to the service and welfare of the people.*"

The President then emphasized the importance of patronizing and encouraging the works of contemporary artists. "*While it is highly desirable,*" he said, "*to study and appreciate the art of the past, and bestow due honor upon the old masters, yet if there is to be progress, if there is to be vitality, if there is to be a growing creative purpose in this field, it will be because of the approbation that is bestowed upon those who at present are its devoted exponents.*" It was for this reason, undoubtedly, he said, that Mr. Carnegie provided for the purchase by the Carnegie Institute annually of not less than two American pictures painted within the year.

Noting that the current exhibition was a distinctly American effort, and that our country is not deficient in painters of first importance, he took occasion to urge public appreciation thus: "*While it will always be desirable to stimulate and encourage the production of fine paintings, it is even more desirable to stimulate and encourage their wide appreciation by the people. It is a fundamental principle of our institutions that freedom, education and wealth are not to be reserved*

<sup>1</sup> Published in full in the *Bulletin of the Carnegie Institute*, Vol. I, No. V, October, 1927.



*for the few, but are to be reached through equal opportunity which is open to all. We have staked America on the potential capacity of the average citizen. Truth and beauty are inseparably related. A general contemplation of fine paintings cannot fail to provide an inspiration which will result in the improvement of the character of the people. It is for this reason that the painter and the founder of art galleries rank high as public benefactors. They raise people to a spiritual level which they could not otherwise attain.*

*"That is the evolution which has been going on in our country. It does not always proceed smoothly. It is far from complete. In fact, we have as yet only laid out a part of the plan. But enough has been done so that we know we are going in the right direction."*

The President expressed the belief that this better appreciation of the value of art is spreading in the United States not only through the efforts of a few who have "given light and leading to this movement" but through a widespread cooperation on the part of many who are together working out a common destiny, and that as a result we find "a great harvest of contentment and a great increase of effort and efficiency in production." "There are still some, however," he said, "who sit apart, who do not see, who cannot understand. . . . But the American people see and understand. Unperturbed, they move majestically forward in the consciousness that they are making their contribution in common with our sister nations to the progress of humanity."



HIGH SIERRA

FREDERICK A. ZIMMERMAN.

PURCHASED FOR THE JOHN MUIR SCHOOL, SEATTLE, WASHINGTON,  
BY STUDENTS OF THE SCHOOL



THE BRIDE

BY SUNAYANI DEVI

## PAINTINGS BY CONTEMPORARY EAST INDIAN ARTISTS

BY J. ARTHUR MACLEAN

Curator of Oriental Art, Toledo Museum of Art

SIX YEARS ago an effort was made to bring to this country paintings of the Far East, from the two countries where active modern schools of painting are in vogue. From Japan a group of paintings was secured and shown in the various museums of the United States, and now, finally, a group of paintings from India are being shown in various museums of this country. Sixty-five titles comprise the group, representing the work of twenty-eight artists, whose names appear at the end of this article together with the titles included in the group.

Naturally there is a variety of subject matter and a wide range of treatment, from that which suggests the ancient cave frescoes of the sixth century, through the periods of Old Rajput and Moghul painting, to ultra modern work like that of the cubist group and the modern French School. But the thing that holds the attention longest is the fine work which smacks of modern times, as it should, but is reminiscent of India, India as we know it where an ancient tradition, as bright as the world's brightest, may

govern modern thought, may permeate art and religion, may act as a national consciousness which reacts for peace and joy; the peace and joy of a nation content with the art of living, as has been India's tradition in the past, instead of striving for the means of life which engenders strife.

The observer will revert to those paintings where the artist's hand seems actuated by unconscious effort toward Indian thought, where his *own* is his theme, where his theme is his birthright. The paintings are all in miniature, with two exceptions, and must be thought of as such.

Miniature painting of the Far East is unlike miniature painting of Europe or America. In the first place, Oriental miniatures never lack the grand idea. Though executed in small compass, they depict astounding depth and colossal size. They embrace the infinite; they emanate spiritual qualities; they never sidestep subject matter.

Europe has long since had an opportunity to see the work of modern artists of India. France has seen them and greatly admired





NO. 15. THE TOILETTE BY BIRESWAR SEN

Translucent yellow flesh tones, brown, red skirt against a greyed red and greyed yellow background.

them; England has seen them and has had such champions for them as E. B. Havell and others. But America has never had an opportunity to see them except in isolated cases. Now, however, the American public may see a representative group of modern East Indian paintings. In October a group, including sixty-five titles, was shown in The Toledo Museum of Art, and during the rest of this year, and probably well into the next, they will be shown in the various museums of the United States.

One notices in these paintings the peculiarity of line expression. Not so much the peculiarity of it perhaps, but the insistence upon it. It is a dominant factor in these paintings. Chiaroscuro (light and shadow) and modelling (three dimensions) has never been a form of Oriental expression; depth and solidity are never expressed, but two-dimensional linear representation, that is, flat decorative treatment, has proved sufficient for pure design and pictorial representation since the beginning of the history of painting in India. Furthermore, color is subordinated to line, perspective to design, and space to minute detail. The result is miniature painting, sometimes large in

actual area, but, generally speaking, delicate linear compositions.

In reviewing them it is difficult to keep one's feet on the ground because they excite the senses to unwarranted heights of ecstasy due, possibly, to a delicate, subtle presentation of subject matter, a spiritual, or rather religious emanation of suggested thought, and a charming intimacy because of the small compass of the picture and the medium used.

After several views of the group, I find myself reverting for further enjoyment to those paintings which express a delicate inuendo or represent some subtle mood where actual subject matter may be quite unknown to one but where some human appeal as common as the world is broad attracts the Western trained eye as quickly as it would the Far Eastern trained eye. For instance, I recall the painting by Samarendra Nath Gupta, somewhat sombre in color, nearly a monochrome, but distinctive and holding its own among many brighter hued pictures. It is entitled "In the Temple of Nataraja."



NO. 21. THE PILGRIM, BY SURENDRA NATH KAR

Pilgrim in grey violet coat riding on a white ass over yellow tinted rocks, with yellow tinted cliffs, green gorge and dark waterfalls.

The Dancing Siva is seen in the dim background, and a woman leans against the temple wall in devout attitude with clasped hands. Her gown is a greyed red-violet which sinks into the dusky temple interior of greyed green and greyed yellow, while high lights of greyed orange and greyed yellow fleck the low toned ensemble of the painting. Similar paintings are, "The Im-molation of the Suttees," and "The Reapers" by Durga Shankar Bhattacharya, "The Rains" by Nanda Lal Bose, "Saraswati" by Khitindra Nath Mazumdar, "Sakuntala" by the same artist and "The Blind Boy" by Devi Prosad Roy Chowdhury. The painting by Promode K. Chatterjee called "The Cloud Messenger," and one by D. S. Bhattacharya, "The Hindu Widow," also "Sculptor's Illusion" by Asit Haldar, are also in a similar vein but with a little more color. All of the above may be said to appeal, also, because one senses a religious mood pervading the work, or rather a spiritual mood, difficult to define, and, therefore, perhaps, quickest described by placing it in the realm



NO. 17. OMAR KHAYYAM

BY DEVI PROSAD ROY CHOWDHURY

White-haired patriarch in greyed red-violet coat, with greyed red and yellow collar and cuffs and white trousers against a blue violet background.



NO. 1. FROM OMAR KHAYYAM

BY ABANINDRA NATH TAGORE

Greyed yellow and greyed red violet costumes against a grey blue-green ground and blue-green tree in middle distance.

of religion though the subjects may not be ecclesiastical.

And all have an intimate appeal. One bothers not whether the subject is Krishna, Vishnu or Kali, the Peasant Reaper, the Hindu Widow or the Village Pair; one merely desires to have and to hold any one of them as a masterly aesthetic production.

Great skill in handling water color on paper, though quite foreign, excites our appreciation, yet great skill in manipulation is not all, though necessary, for our appreciation. The brotherhood of the brush exists in the East and the West alike with comparable skill in manipulation, in presentation, and thought content. The test is with ourselves; we depend upon our imagination, in order that we may "perfect the song in our own minds by the force of our own feelings."

A special word of praise and our thanks are due to the grand family of Tagores, especially in this particular to Abanindra Nath Tagore, painter, nephew of the famous East Indian poet, whose skill and personality has held together a group of modern artists whose work is so excellent that they will be appreciated the world over. Abanindra





NO. 31. KRISHNA, THE CHARIOTEER  
BY DURGA SHANKAR BHATTACHARYA

Blue-skinned Krishna driving in a red-orange and green chariot against a red-violet ground.

Nath Tagore, the pioneer in this field, borrowed freely European forms. Living and working in and being a native of a country filled with modern English activities, his painting naturally was European and quite modern. However, such forms hardly satisfied this conscientious native-minded person, and eventually the new techniques were retained, not to depict modern forms but to depict old inheritances. The real spirit of India's todays and yesterdays is rich in ancient lore, in fine ancient culture and moving historical episodes, a golden field for the awakened artist. Only one painting is from the brush of Tagore, but we consider it among the best. Small in compass, like the book page of its ancestors, it holds one's attention in every detail, and its detail is legion, while its beautiful reserve in color scheme and the skillful application of the color shows the hand of a masterman worthy to lead and to guide his followers.

Bireswar Sen in two paintings, "The Toilette" and "Illustration from Omar

Khayyam," shows a skillful handling of the nude and semi-nude figure. Gemlike are his paintings, and the nude figures are a part of the whole, unaggressive, dispassionate, beautiful, fitting into the complete picture as one part of the unified whole. Though the figures are unimpeachably drawn, we especially admire the beauty of the heads in each case.

In portraiture we have the great masterpiece by D. P. R. Chowdhury, his "Blind Boy." Yet "Curiosity," "Inmate of the Harem" and "Omar Khayyam," by the same artist, are also among the very best. "Omar Khayyam" is a portraitlike figure of an old man seated on a rug in a garden. His massive Rembrandtesque head, his fine old wrinkled hands and face, and his luxuriant ease and peace are impressive. Behind it all are centuries of India's thought, when



NO. 19. CURIOSITY  
BY DEVI PROSAD ROY CHOWDHURY

Costume in delicately tinted full color scheme and full colored floral decorative scheme below.

men like this once saw the gods come down and sit with them in the garden. 'Tis a picture that age may elevate to a position equal to similar works of the famous early schools of painting in India. "Curiosity" and "The Maid of the Harem" are both paintings of beautiful girls (perhaps the same model, or at least the same ideal) painted with infinite detail but softly delicate thereby, not only striking a spontaneous note of interest but an interest that is sustained even after the elaborated detail is analyzed and found quite predominant. The one entitled "Curiosity" will take its place in another four centuries among the important things of Oriental decorative art done in the four centuries just past.

Ram Kinkar Baij's "Cold Morning," his single contribution, leads us to regret he did not have others to include. It is somewhat different from the others we have mentioned, showing a broader treatment and a fearless use of plainer subject matter, yet easily recognized as a fine piece of work.

Sunayani Devi, however, treats his subjects in an even broader manner than the preceding artist. "The Coy Maid," a monochrome, not easily recognized as Indian technique, and "The Bride" are both interesting, the last somewhat reminiscent of ancient cave frescoes which add so much to India's fame.

Some observers will find interest in the more ultra modern types of paintings represented in this group: "The Parrot" by Gouri Devi, the "Spring" by Vasanti Devi, "Victory of the Light" and others by Gogonendra Nath Tagore, and "The Call of the Flute" by Sarita Devi. They interest me least, however, and when I compare them with others which I have mentioned I realize they are of interest, but a passing phase of interest to me, which, in time, may extend to real importance and influence, but at this time, at least, cannot be spoken of in terms of tried and well-earned merit when a background of a national tradition and consciousness in art, as well trained and intellectual as that of India, is the basis of our consideration.

*This exhibition was brought to the United States by the American Federation of Arts through the cooperation of Mr. MacLean and had its initial showing in Toledo. It is now in Toronto.—THE EDITOR.*

ARTISTS AND SUBJECTS

ABANINDRA NATH TAGORE

1. ILLUSTRATION FROM OMAR KHAYYAM.

NABENDRA NATH TAGORE

2. ILLUSTRATION OF A MUSICAL MODE: RAGINI MEGHA MALLAR.

NANDA LAL BOSE

3. VISHNU RESCUING THE ELEPHANT.
4. VILLAGE FOLKS.
5. THE RAINS.

KHITINDRA NATH MAZUMDAR

6. CHAITANYA AND HIS WIFE.
7. SARASWATI.
8. CHAITANYA AND THE PEACOCK.
9. RADHA AND PORTRAIT OF KRISHNA.
10. RADHA.
11. KRISHNA.
12. SAKUNTALA.

ASIT HALDAR

13. SCULPTOR'S ILLUSION.

SAILENDRA NATH DE

14. THE CLOUD MESSENGER.

BIRESWAR SEN

15. THE TOILETTE.
16. ILLUSTRATION FROM OMAR KHAYYAM.

DEVI PROSAD ROY CHOWDHURY

17. OMAR KHAYYAM.
18. BLIND BOY.
19. CURIOSITY.
20. INMATE OF THE HAREM.

SURENDRA NATH KAR

21. THE PILGRIM.
22. STEALING CURDS.

DURGA SHANKAR BHATTACHARYA

23. THE STORY OF THE UNSEEN LAND.
24. THE FISH INCARNATION OF VISHNU.
25. RADHA'S TOILETTE.
26. THE SATI STONES.
27. IMMOLATION OF THE SUTTEES (FAITHFUL WIVES BURNING THEMSELVES).
28. THE HINDU WIDOW.
29. LOVE AND DEATH (DANCE OF SIVA).
30. THE MOTHER.
31. KRISHNA, THE CHARIOTEER.
32. THE REAPERS.

VISHNU PROSAD ROY CHOWDHURY

33. PANINI, THE GREAT GRAMMARIAN.
34. KALI, THE GODDESS OF DESTRUCTION.
35. GANESHA, THE WRITER OF THE MAHABHARATA.

GOURI DEVI

36. POU S PARVAN (VILLAGE WINTER FESTIVAL).

37. THE PARROT.

V. S. MASOJEE

38. PILGRIMS TO KEDARNATH.

SARITA DEVI

39. THE CALL OF THE FLUTE.

SUKUMARI DEVI

40. RADHIKA.

DHIREN KRISHNA VARMAN

41. THE PET PARROT.
42. AN INDIAN IDYLL.
43. THE TEMPLE DANCER.

RAMENDRA CHAKRAVARTY

44. THE GREEN PARROT.

SATYENDRA NATH BANERJEE

45. THE BRIDE.



## MANI GUPTA

46. THE BAUL (THE MENDICANT SINGER)

## RAM KINKAR BAIJ

47. THE COLD MORNING.

## ARDHENDU P. BANERJI

48. THE PIGEONS.

## VASANTI DEVI

49. THE SPRING.

## OLINDRA GANGOLY

50. THE BRIDE.

51. DISAPPOINTED LOVE.

52. KRISHNA THE CHARIOTEER.

## YOGONENDRA NATH TAGORE

53. REVERIE.

54. VICTORY OF THE LIGHT.

55. SONG OF SOLITUDE.

*Yogonendra Nath Tagore (Continued)*

56. THE CALL TO PRAYER.

57. VILLAGE THEATRE.

58. RESURRECTION.

59. IN TIMES OF YORE LIVED A PRINCESS  
BEAUTIFUL AND FAIR.

## BRATINDRA NATH TAGORE

60. THE DANCER.

61. IN THE TEMPLE.

## PROMODE K. CHATTERJEE

62. THE CLOUD MESSENGER.

## SUNAYANI DEVI

63. THE BRIDE.

64. THE COY MAID.

## SAMARENDRA NATH GUPTA

65. IN THE TEMPLE OF NATARAJA.

## WHAT ARE THE GREATEST EXAMPLES OF ART IN AMERICA OR IN THE WORLD?

EVERYONE is interested to know what are thought to be the greatest examples of art. Yet who can name the foremost paintings, sculpture, architecture or landscape architecture of the United States, the most remarkable, sublime and beautiful products of our civilization? And what list should we hold up as the world's greatest examples, the ones that everybody should know and enjoy? Is there any American example of any of these arts great enough to be on the world list?

To find an answer for these questions recommendations are being invited for consideration in the inquiry being made, during the winter of 1927 and 1928, by Palos Verdes Art Jury and a National Advisory Committee representing a number of the foremost art institutions of the United States. Advance lists submitted and the progress of the inquiry will be made from time to time in this magazine. The object of this inquiry, as stated in the first announcement, is to provoke discussion of what is most worth while in the arts. People generally will like to ascertain what painters, sculptors, architects and landscape architects, art critics, patrons of art and others interested think are the greatest examples ever produced in each of the four major arts. It therefore has seemed profitable to start this inquiry, as part of the work in art education authorized for Palos Verdes Art Jury under the terms of its endowment, with the avowed hope that the discussion will be taken up by papers of

general circulation and the public, as well as by those more particularly connected with the arts.

The final exact word as to the greatest examples of art will never be spoken. But it should be possible to set up a list at the end of this inquiry which will give something to measure by. America lacks standards, particularly in the important art of landscape architecture, which, if more generally applied, would exert, next to architecture, the greatest environmental influence in the world. It is not necessary that everyone agree on a list of the greatest examples of art in the world. But once having established such a list on authority of a group reasonably well informed in the arts, it may serve as starting point for comparison with other examples in each of these arts and be useful at reasonable intervals thereafter to measure progress in the arts.

For convenience, the works of art under consideration are classified in four groups: architecture, landscape architecture, painting, and sculpture.

In reality it is only in the case of portable paintings and portable works of sculpture that any of these arts can ever be wholly distinct from all of the others. Mural paintings are not merely paintings but part of a more inclusive work of art which is a fusion of the arts of architecture and painting. Similarly a fixed work of sculpture is a part, with its surroundings, of a larger whole which is a fusion of the art of sculpture with

that of architecture or of landscape architecture or both. A work of architecture is always a part, with its surroundings, of a larger composition (designed or accidental, beautiful or otherwise) which is in turn part of the landscape of its region, indissolubly connected with the landscape of all the world.

Some of the most beautiful things in the world are not works of art at all—flowers, animals, a sunset seen over the ocean. But wherever the mind and hand of man have consciously moulded that with which they have dealt, toward arousing the sense of beauty in the observer, there is a work of art. The arbitrary classifications—painting, sculpture, architecture and landscape architecture—are not here used as mutually exclusive. The supreme beauty of any work of art is the first consideration, whether it is the product exclusively of one branch of art or of two or more. In the latter case its classification would depend upon which branch of art appeared to have contributed more notably to its outstanding beauty. Only in case of serious doubt would it be entered under more than one classification.

The least difficulty will be encountered in interpreting the classification of painting. The greatest difficulty will probably be found in interpreting the classification of landscape architecture. All fixed sculpture and all architecture have relationships to their surroundings which in effect involve landscape design. There is an imperceptible transition from those undoubted works of art in landscape architecture in which the position, form, color and texture of every important visible element in the landscape was determined by conscious deliberate choice, to those in which most of the beauty is due to "nature" or to circumstances not contrived by any artist as such, and in which the creative artistry directly affects very few elements. This may be limited to selecting points of view and leading people skilfully to them, to small even though critical changes in foregrounds, or even to the purely negative task of avoiding artistic injury to an existing beautiful landscape when adapting the land to some human use.

In distinction from such triumphs of restraint, no matter how beautiful the landscapes which they have preserved or made enjoyable, we are concerned for the present purpose only with such arrangements of

land and of the objects attached to it as are beautiful *mainly* because of the deliberate artistic skill which controlled the arrangement. And in distinction from works primarily of architecture or of sculpture, a work of landscape art may be defined as one in which architectural or sculptural objects, so far as they occur, are felt to be parts of a larger composition which has outstanding beauty as a whole.

When architecture alone is taken up, points to be considered are sublimity, beauty, fitness and logic. There is also that elusive quality of charm, which may be said to represent the "soul" of the structure. A notable perfection in all of these qualities may be found in a comparatively small structure, as well as in a large and costly one.

Discrimination is an important part of art appreciation, and it has been thought best to limit the list of examples selected to ten of each art. Such comparatively short lists can be more easily carried in mind by the average person, and ten reproductions of each of these four arts can be compassed within a volume of convenient and inexpensive size, when a final report is issued.

Final selection will be made, as soon after April 15, 1928, as conveniently possible, by Palos Verdes Art Jury, after submission of nominations to the distinguished members of the National Advisory Committee, personnel of which is as follows:

*Myron Hunt, Architect, President—Fellow and National Director, American Institute of Architects.*

*David C. Allison, Architect, Vice-President—Fellow American Institute of Architects.*

*James F. Dawson, Landscape Architect—Fellow American Society of Landscape Architects.*

*Robert D. Farquhar, Architect—Fellow of American Institute of Architects and Architecte Diplome de l'Ecole des Beaux Arts, Paris.*

*Jay Lawyer—Banker and executive.*

*Chas. H. Cheney, City Planner—Director American City Planning Institute and member American Institute of Architects.*

*Associate Members:*

*Frederick Law Olmsted, Landscape Architect—formerly member National Commission of Fine Arts and past president American Society of Landscape Archi-*



*tests and National Conference on City Planning.*

*Ralph Holmes, Painter—Otis Art Institute, Los Angeles, formerly in charge of School of Art Institute of Chicago and of Department of Painting and Decoration, Carnegie Institute of Technology, Pittsburgh.*

*Clarence E. Howard, Architect and City Planner, Syracuse, N. Y.—Member American City Planning Institute.*

*National Advisory Committee:*

*Robert W. de Forest, New York City—President Metropolitan Museum of Art and President American Federation of Arts.*

*Miss Leila Mechlin, Washington, D. C.—Editor AMERICAN MAGAZINE OF ART, Secretary American Federation of Arts.*

*Dr. Edward Jackson Holmes, Boston, Mass.—Director Museum of Fine Arts, Boston, Mass.*

*Lorado Taft, Sculptor, Chicago—Member National Commission of Fine Arts, Washington. Author "History of American Sculpture," etc.*

*Andrew Wright Crawford, Philadelphia—*

*Secretary Philadelphia Art Jury, City Parks Association and Fairmont Park Art Association.*

*Frank A. Vanderlip, New York City—a Patron of the Arts, formerly president National City Bank, Trustee Mass. Institute of Technology, New York University and Carnegie Foundation.*

*Bernhard Hoffmann, Santa Barbara—President Community Arts Association and Member Montecito Art Jury.*

Announcement of the final selections will be made in THE AMERICAN MAGAZINE OF ART as soon as possible after the jury's selections are made.

Nomination blanks are being sent to a selected group of artists, museums, art schools, patrons of art, teachers, art critics and others interested, in the principal countries of the world. All lists to be considered must be in the mail before April 15, 1928. Communications about the inquiry should be addressed to Chas. H. Cheney, Secretary, The Art Jury, Palos Verdes Estates, California.

CHARLES H. CHENEY,  
*Secretary, Palos Verdes Jury.*

## THE ART INSTITUTE'S FORTIETH ANNUAL AMERICAN EXHIBITION

BY DANIEL CATTON RICH

THE IMPORTANCE of a series of annual exhibitions lies in the fact that one is permitted to follow the work of certain artists over a period of time, and to mark how this one advances and how this one stands still. The present selection of paintings and sculpture at the Art Institute of Chicago shows more clearly than ever how the main stream of American art is leaving the tradition and seeking new and interesting means of expression. Of course we shall always have our conformists, those artists who are content, often beautifully, to repeat the past, and we shall always have the clever men who sweep a canvas together with remarkable ease, but the significant creator eludes both these classes to emerge

(if he does emerge) with a personal and important statement. Walking through the galleries at the Fortieth Exhibition, one is struck by the number of figure compositions and by the quantity of new and vitalized portraits. Both types of painting need a searching technique combined with something definite to say.

The awards this year have in general recognized the newer note in painting. The "Still Life" of Arthur B. Carles, which was given the Potter Palmer Gold Medal with \$1,000, while strongly suggestive of the contemporary French, yet manages to retain the personality of the painter. John Carroll's "Three People" is similarly successful in divorcing actual representation from the



BETTY

RANDALL DAVEY

work and in forcing us into the weary four o'clock atmosphere of the night club. This canvas was awarded the Norman Wait Harris Silver Medal with \$500. The winner of the Mr. and Mrs. Frank G. Logan Medal with \$1,500, John E. Costigan, has contributed "A Summer Day," another one of his paintings radical in manner rather than in significance. The effect of luminosity is gained by a piling up of paint, sometimes in facets and in layers, at other times in strings of color. The painter has been successful in

the consistency of method which is as useful in the painting of tall grass as in the shading of warm, youthful flesh.

A new sense of genre painting is making itself felt in the American mind. Old-fashioned details of atmosphere and character are giving way before the emphasis of a central motif. Perhaps an original use of color, as well as a feeling for this new depiction, secured for Ross E. Moffett the William M. R. French Memorial Gold Medal. His winning painting, "The Cod Fisherman," is





A SUMMER DAY

JOHN E. COSTIGAN

AWARDED THE MR. AND MRS. FRANK G. LOGAN MEDAL AND \$1,500



THE COD FISHERMEN

ROSS E. MOFFETT

AWARDED WILLIAM M. R. FRENCH MEMORIAL GOLD MEDAL



ARRANGEMENT

AWARDED HONORABLE MENTION

J. G. SMITH

admirable, as is his other vivid scene, "The Manta Wharf." Wilbur G. Adams in "The Elevated" has shown a strong visual memory in catching passing crowds at night. "Kansas City Workmen," by Anthony Angarola; "The Breakfast Table," by Ella C. Moen; and "Road Builders" and "The Detour," by Marquess E. Reitzel, are all versions of the American scene done with personal distinction.

Of course all is not contemporary, and in the exhibition some of the best of our tra-

ditional painters are represented. Emil Carlsen has painted another of his spiritual lyrics in "O, Ye of Little Faith"; Bryson Burroughs has consulted the past for the decorative quality of "The Good Samaritan"; the introspective mythology of Arthur B. Davies shows clearly forth in "Come Quickly, Living Ones." Gifford Beal has followed French fashion in "Circus at Madison Square Garden."

In the field of portraiture there is a hopeful quickening of interest. Perhaps the



time may come when even the commercial portrait will lose its sweet softness and take on character. John Chapin in "Old Farm Hand," which won the Mr. and Mrs. Frank G. Logan Medal for Portraiture with \$1,000, has painted an admirable study of a shrewd, cantankerous face. "Arrangement" by J. G. Smith, among the Honorable Mentions, while taking on an arbitrary composition, still retains much of the personal charm of a portrait. We are happily forgetting, in this country, the overluminosity of Sorolla and the hard elegance of Sargent. Such a portrait as "Gideon Butts," by John R. Frazier, is American in the best sense; it manages to catch up our national traditions and yet to give them form in a newer way. Louis Bett's large and extremely competent portrait of "Drs. W. J. and C. H. Mayo" does something of the same service, as does Karl Anderson's picturing of his three brothers, "Earl, Sherwood, and Irwin." Charles W. Hawthorne is never tired of painting the New England consciousness, and "The First Mate" must take its place in the gallery of his achievement.

There is no doubt that one wing of American painting is tending toward abstraction. The road is long and introspective; in the present exhibit it goes all the way from William S. Schwartz, with his two versions of American life done in the manner of Russian colors and cubism, to Helen West Heller's "Battle of the Unicorns," which recalls some of the more frenzied works of Redon but is conceived with a palette that Redon would never have used. Landscape is seeking a new vitality, and in the swirling colors of Lydia Floret's "Autumn Gardens" there is more than a hint of promise. Ernest L. Blumenschein, who is to have an exhibition of his own later in the year at the Art Institute, in "Three Burros" has caught the southern scene, infusing it with humor.

In sculpture, as in painting, there is a feeling for significant form shown in many small decorative objects and in the search for new mediums. Heinz Warneke uses anything from brick to brass for his little statues, and has carried these materials into a new beauty of texture. His "Prancing Percheron" has a decorative whimsicality about it. Again, in portrait busts mere literalism is giving way to accuracy of character drawing. The bust of "Rosannah

Sherman," by the expatriate John Storrs, has a grave charm and an interesting consistency of method. It was awarded the Mrs. Keith Spalding Prize of \$1,000.

All the exhibition, both in painting and sculpture, emphasizes the real problem of American art. Having gone so far in the modern trend, why cannot we go a little farther and develop complete originality of manner. It has been two decades since Cezanne died, but there are pictures in the present exhibition that repeat the Cezanne formula without its vitalism. Matisse paints flowers beautifully, but that is not sufficient reason why our artists cannot develop their own way of rendering them. The excellences of the immediate past are in danger of becoming a new tradition which will be as bad in its mannerisms as the old. The American artist has much material before him; our landscape, refractory as it often is, bears undeniable and interesting marks of our own civilization; the very sectionalism of the country offers opportunity for widely divergent types in portraits; brick and steel in forty-story heights make strong impressions; the American scene, in short, is still more worthy than the American artist who must guard against becoming what Mr. Forbes Watson has called "the permanent pupil." It is the hope of an American renaissance that makes exhibits like this one important. At any time, an artist or a group of artists may suddenly turn the corner into a new vision.

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The Institute of International Education, 2 West 45th Street, New York, announces that Sr. Adolfo Best-Maugard, author of "A Method for Creative Design," will be available for lecture engagements in the United States during the months of December and January. Sr. Best-Maugard was at one time visiting professor at the Art Association School of Fine Arts in San Francisco; at the University of California, Berkeley, and at the Mechanics Institute of New York City. He lectures in English, Spanish and French, and his lectures are illustrated with lantern slides. Among the subjects which he is prepared to present are "The Popular Arts in Mexico and Their Renaissance," "How to Use the Best-Maugard Method."



*Courtesy Metropolitan Museum of Art*

DOORWAY FROM THE BRISTOL HOUSE, NEW HAVEN, CONNECTICUT

## EARLY AMERICAN DOORWAYS

**A**N exhibition of doorways and other details from the exteriors of Early American houses of New England and the South opened at the Metropolitan Museum of Art, New York, on October 18 to remain on view until December 4.

The doorway illustrated above was from the Bristol House, New Haven, Connecticut, built about 1803. David Hoadley, the designer, was a carpenter-architect of much more than ordinary knowledge of traditional forms, and excellent taste. Mr. Charles O. Cornelius, in the *Bulletin* of the Metropoli-

tan Museum, says: "This door is certainly one of the most satisfying of its type, rather original in its conception, gracefully free in its execution, and unusually consistent in scale. The detail and proportions have been so refined as to take on a purely wooden quality, although most of the basic motifs are derived from stone detail." The general exterior design which formed the basis of most of the architecture of this period centered the principal interest in the entrance doorway. And how beautiful many of them are!



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## MANNERS AND MATTER

A bewildered art writer was standing before a painting by a French Modernist in a private gallery, wondering how it got into such good company, the company of great masters—Daumier, Renoir, Courbet, Corot. "You don't like it," said the owner discerningly; "I understand; he has bad manners. But his color is delicious."

So it was, but does delicious color compensate for bad manners? If a well-dressed woman digs one in the ribs with an umbrella or an elbow, even if a symphony of color—hat, gown, stockings, shoes—is it an enjoyable experience?

What are manners if not a token of good breeding, an indispensable lubricant of life, without which the wheels of progress would grind and squeak? Of course manners can be spurious as any other coin of the realm, can be superficial, insincere, utterly detestable, but when genuine how delightful! And, after all, what are good manners but a

desire to play the game of life according to the rules, as good sports do, not forgetting the rights of the other fellow?

Mr. Saint-Gaudens, in his thought-provoking article on the current Carnegie International Exhibition, admirably differentiates between manners and matter, and puts his finger on the very spot where the path of modern art is narrowest, where its exponents most frequently step off on one side or the other. The matter that our Modernist friends select for presentation is of a sort which in most instances matches their boorish manners. Matter can outweigh manner; manner can uplift matter. It is because the Modernists' matter and manners are unpleasant, though their skill may be, and often is, great, their character strong, that the public stands aloof and the so-called "old guard" despises. One has to be very big to recognize nobility in coarse cover and in habiliments of vulgarity, but it may be there.

Since the days of David and before, strength and virility have ranked high as virtues. Better rough strength than polished weakness, but why not polished strength?

In Washington at this time are to be seen two notable exhibitions, one of old Japanese prints at the Arts Club, the other of still-life paintings by Modernists at the Phillips Memorial Gallery. It is interesting to have them come together, for one helps to explain the other. Our Modernists are undoubtedly striving for what the Japanese of the Ukiyoye school attained with such apparent ease—simplification, decoration, the rendition of the essence of things seen and felt, and for this we do them all honor. But they fall short because they have not simply poor manners but in many instances no manners; purposely they choose to be uncouth. Perhaps they find it necessary—but is it? Perhaps, like the common laborer, they are breaking ground, preparing the way for the Great Modernist who, when he comes, will reinstate painting among the great arts, will be original because of inherent individuality, will have strong character and discerning vision, a message and a gift of expression. And when he does he will prove that both good manners and good matter may be comprehended in, indeed are a part of, great art—unless we are mistaken.

## NOTES

A. F. A.  
TRAVELING  
EXHIBITIONS

Those planning exhibitions for the winter and early spring should be interested in the latest announcement of Traveling Collections available this season through The American Federation of Arts. The new circular (which may be obtained on request) lists no less than 46 exhibitions. These comprise 12 different collections of oil paintings, varying in size and character; 6 exhibits of water colors; 10 exhibits under the heading of Graphic Arts; 5 different groups of prints, reproducing famous paintings; 4 collections of photographs; several exhibitions of Industrial Art; 2 of architectural subjects; an exhibit of medals and bas-reliefs, and 4 school art exhibits.

Since the tentative circular was published last June twelve exhibitions have been added. One of the most interesting is the collection of 65 Water Colors by Modern East Indian Artists, described in the November number of the MAGAZINE, and which is the subject of a notable article in this issue by Mr. J. Arthur MacLean.

A new exhibition of Water Colors consists of 50 pictures by William H. Holmes, Director of our National Gallery of Art who not only stands in the front ranks of American scientists but is one of our most successful water colorists.

A very instructive exhibition of Graphic Processes is now ready and is especially recommended for libraries, schools and colleges. This consists of 64 folio sheets of text and illustrations, describing and illustrating the common graphic processes.

Two new and interesting collections of Facsimiles of Drawings by Old Masters are listed. One consists of 33 beautiful reproductions of drawings in the permanent collection of the Albertina Museum, Vienna, showing work of Old Masters of the Italian, Flemish, Dutch, German and French Schools. The other comprises 36 reproductions of drawings by Masters of the Dutch and Flemish Schools only, of the Fifteenth to Eighteenth Centuries, from various famous collections.

An unusual exhibition of Prints by Contemporary Print Makers has been prepared

especially for colleges and universities. Etchings, dry-points and wood-block prints in color by prominent artists are supplemented by a unique Demonstration Exhibit. John Taylor Arms has contributed a plate and the proof from it to illustrate the process of etching, Chauncey F. Ryder has generously lent a dry-point plate and the completed proof, and Benjamin C. Brown has prepared a plate and proof showing the soft-ground process. There are photographs showing in detail the printing from the plate and the tools used by etchers. To complete the exhibit there is a most fascinating set of small blocks and the progressive proofs from them demonstrating in a comprehensive way how a block print in color is made, which Miss Frances Gearhart prepared especially for this exhibition.

In sending these exhibitions throughout the country the Federation reaches many distant places which are beginning to take an interest in art matters. Frequent letters come from small towns in Utah, Montana, New Mexico, etc., asking whether it is possible to include them on any of the circuits. The Ventura County Eisteddfod, which is held each year at the Community Center in Oxnard, California, has applied for two of the Federation's exhibitions of prints and the collection of Embroideries for April, 1928. Already bookings are being arranged in forty different states which gives some idea of what a far-reaching work the Federation is doing with its Traveling Exhibitions.

AMERICAN  
EXHIBIT AT  
PRAGUE

An International Exhibition of School Work in the field of art is to be held in connection with the International Conference on Art Education which will be held at Prague, July 30 to August 5, 1928. The American Committee, consisting of Royal Bailey Farnum, C. Valentine Kirby and George J. Cox, has issued a circular letter through the medium of various publications, among them the AMERICAN MAGAZINE OF ART, requesting the participation of art teachers and institutions throughout the country as follows:

The exigencies of space demand that the work shown be confined to a comparatively small exhibit. For this reason it is proposed



that the number of cards submitted by any one institution be proportioned to its size and the importance of the center it represents.

Exhibits will be accepted upon this basis, subject to the Committee's right to reject work that for any reason may not prove suitable. Such work, comprising Drawing, Painting, Graphic Arts, Design, Lettering, etc., will be grouped together and shown as a National Exhibit.

A further selection, concerned with methods of teaching, outlines of courses, and curricula building, will be sent for display with a group of similar exhibits from European countries. A small proportion of the work will consist of industrial art and craft work—pottery, textiles, carving, metalwork, etc.

The complete exhibit will be shown at the Eastern Arts Convention at Hartford, Conn., in April, 1928, after which a final selection will be made and sent to Prague.

The Committee is particularly desirous of obtaining representative work from important institutions in the great centres of industry, from schools whose work has obtained general recognition for its educational value, and from teachers who have developed their work along progressive and original lines.

It is hoped thus to assemble a thoroughly attractive and stimulating exhibit, showing in graphic form the outstanding features of art teaching in America. A further notice giving details will be published later, but all who intend to submit work should write to the Exhibition Committee, Fine Arts Department, Teachers College, Columbia University, New York City.

Much interest has been

BOSTON aroused by the various  
NOTES courses of instruction offered by the Museum of

Fine Arts and by the Fine Arts Department of Harvard University. A series of thirty lectures on design are being given this season by Henry Hunt Clark, Director of the Instruction Department at the Museum of Fine Arts and head of design at the Museum School. Walter H. Siple is giving a series of eight lectures on the appreciation of painting and sculpture, a course which he is also repeating in the evenings at the Boston

Public Library. Every Sunday afternoon from November to March, there is a talk in the Lecture Room at the Museum by a member of the staff or by an invited speaker. From time to time, also, the Boston Museum, as does the Fogg Museum, sponsors lectures by authorities in some field of art who are temporarily visiting in Boston. The story-telling hours, three times a week, have been resumed, and the classes in drawing, carried on in connection with the Boston schools, are well filled again. Lecture tours in the galleries twice a week, and on other days by appointment, do much to increase the appreciation and understanding of the Museum's splendid collections.

The Fogg Art Museum is following a schedule of fortnightly exhibitions, one of the first of which was a collection of paintings by Kanji Nakamura, a pupil of Dr. Denman W. Ross. The nice handling of textures, the composition and rather whimsical spirit of this artist's paintings commend them highly. Mr. Nakamura has retained his oriental sensitiveness to the essence of the external world, yet has responded to the occidental mood of delineation.

Messrs. Doll and Richards have opened a new gallery near their former location on Newbury Street in Boston. To celebrate their interest in the event, many prominent Boston people lent some of their finest paintings for a temporary exhibition. Through the kindness of Mrs. W. Scott Fitz, "Saint Catherine" by Bartolommeo Veneziano was shown, while Mr. Edward J. Holmes lent a "Madonna and Child with Four Saints" by Francesco Di Giorgio. A French canvas of about 1500, entitled "Annunciation to the Madonna of her Approaching Death," was from the collection of Prof. Edward W. Forbes. A Rubens owned by the Misses Hunt and a Rembrandt from the collection of the Hon. Alvan T. Fuller were included. There was also an interesting Copley, a small canvas with decidedly a French flavor, lent by Mr. Robert Treat Paine, 2d.

A collection of forty-one oils and water colors by Felicie Waldo Howell, A.N.A., was shown at the R. C. Vose Gallery in October and early November. There is a pleasing quality of tone and unity and directness of purpose in Miss Howell's paintings that leave one satisfied after an hour spent



A PAINTING BY GARI MELCHERS

INCLUDED IN THE GARI MELCHERS EXHIBITION AT THE MILCH GALLERIES, NEW YORK, DURING DECEMBER

with her work. She has a delightful way of taking a "slice out of life" and endowing it with such personality that one longs to see a little farther along the beach cut short by the frame or a bit more of an old house or rambling street that she has elected to paint.

The summer exhibition of the Lyme Art Association of Lyme, Connecticut, was shown almost intact at the Casson Gallery in October. This was followed by exhibitions of paintings by Stanley W. Woodward and of etchings and dry-points by Louis C. Rosenberg.

The Guild of Boston Artists reopened with an exhibition of work by new members, which included, among others, noteworthy portraits by Frederick E. Wallace, Ernest L. Major, John Lavalley and Ruth Anderson and flower paintings by Henry F. Brooks.

A. W. K.

THE SOCIETY OF ARTS AND CRAFTS, BOSTON AND NEW YORK

The Society of Arts and Crafts opened its gallery exhibitions in Boston with a notable showing of pottery from the Cowan Pottery Studio. Part of the collection was later shown in the New York shop of the Society at 721 Madison Avenue. Many pieces were highly commended by the Society Jury, and the excellencies of glazes and shapes were noted alike by the jury and by collectors and connoisseurs who visited the exhibition. Associated in the making of Cowan pottery are Guy R. Cowan, developer of the Studio and former Director of Ceramics at the Cleveland School of Art; Arthur E. Baggs, well-known Marblehead potter who spends nine months of each year in Cleveland; and Alexander Blazys, Director of Sculpture at the Cleveland School of Art and Ceramic



Sculptor for the Cowan Pottery Studio. While the exhibition had a number of pieces that compare favorably with the fine oriental pottery of the past, one of the distinctive features of the Cowan potters is that they have resisted the temptation to copy old forms and glazes and have swung free into an expression that is distinctly their own.

Among other exhibitions was a display of interesting hand-weavings—bags, coin purses, breakfast and luncheon sets, chair backs, etc., by Ruth M. Potter. This was followed by Dorothy Jarvis' photographic miniatures, made by transferring an impression of a photograph upon porcelain or ivory and painting upon the faint transfer. Janet Luther's studies of illuminated manuscripts in the Laurenzian Library in Florence have much of the spirit of the originals. Following Miss Luther's exhibition, Mrs. Marion Y. Greene's antique trays redecorated were shown.

The reopening of the Print  
IN Club, with its new galler-  
PHILADELPHIA ies, its library, its printing  
press workshop, and all the  
facilities of an art club house, was undoubtedly the outstanding event during October.

The history of the Club has been largely that of demand and supply. First of all it was necessary to create a public demand, and now that the demand has been so general, pouring in from other states and other lands no less than from the city proper, it became imperative to turn the thoughts of the organization from the demand to the supply.

The new club house, reconstructed in colonial style by the Philadelphia architect, Edmund B. Gilchrist, meets the demands of present and future. It contains two spacious galleries, one occupying virtually the entire ground floor space; the other the entire second floor, utilizing the walls of what is now the club library for exhibitions, and constructing a balcony for additional space to be used during large gatherings and lectures, and during the day as a workshop for all artists who desire free use of a printing press.

The opening exhibitions, two in number, inaugurated a new policy of paralleling in the interest of the public what is being done

today in the art of print making, and what was accomplished in the old days.

The new order was upheld by the etchings of Armin Hansen who last season won the Lea prize for etching in the Club's annual exhibition of works in that medium; while the old order found expression in a loan collection amassed by Charles M. Lea and featuring the work of early German print makers.

These exhibitions also focused attention upon another Print Club aim—that of showing the intimate relationship between the book and the print, an aim that gained contemporary interest during November when Fifty Prints of the Year occupied the lower gallery, and Fifty Books of the Year the library table.

The Print Club library has been in the making for years. It is a reference library, containing volumes on all the arts, but giving particular attention to the graphic arts.

The annual exhibition of selected canvases from the Paris Salons of 1927, brought to this country by Rodman Wanamaker, was held during October in the Wanamaker store. The canvases numbered 57, the majority of which were figure compositions, or large pictures dealing with figures and landscape. Landscapes and marines *per se* were in the minority, and the trend of the works shown was toward the large old-time exhibition picture rather than toward the small canvas for home consumption.

A memorial exhibition of the works of Frank H. Taylor, whose drawings of historic Philadelphia rounded out a graphic description of the city during some sixty years of changing topography, was held during the month at the Sketch Club. There were some 500 drawings in the collection, many with historic value of places and events in the city's development now passed into the memory of the old timers. The collection was later sold at auction.

The new Edward Side gallery began a policy of little exhibitions with a showing of canvases by John Benson, the marine painter and brother of Frank Benson, varying these with landscapes by the young Philadelphia artist, J. B. Grossman. This exhibition was followed by landscapes from the brush of Elizabeth Washington, including several new canvases made during the summer at Rockport, Mass.

During October the Art Alliance continued its exhibition of the work of members, its showing of the permanent collection of the Philadelphia Water Color Club, and its display of crafts, adding in the members' room an interesting little memorial exhibition of works by Mary Cassatt—pastels and color prints primarily—culled from private collections in the city.

The upper galleries of the Alliance were later turned over to Ugo Mochi for the display of his fascinating silhouettes which enlarge upon the original concept of the silhouette and make of the medium a cut drawing rather than a shadow outline. Mochi is, first and foremost, an animal sculptor, as may be easily determined from a view of his silhouettes, the most convincing of which are based on animal life or on some pageant moment in the human panorama that includes both people and animals. Especially interesting were the series of animal studies made in the London Zoological Gardens. Only a few of the 500 in this series could be shown, but the entire number will later appear in book form.

Another interesting feature of the Mochi exhibition was the series of panoramic silhouettes made to illustrate the *Fetes des Vignerons* at Vevey. Mochi is, by birth and art education, an Italian.

In the print room at the Art Alliance two exhibitions appeared during October. The first, upholding the banner of modernism, featured prints by Walt Kuhn; the second, reverting to academic standards, the etchings of Mildred Coughlin. The print exhibitions are this year under the supervision of Ada C. Williamson, who will endeavor to place before the public a balanced ration in the contemporary graphic arts, giving attention both to radical and conservative tendencies.

DOROTHY GRAFLY.

AT THE  
CLEVELAND  
MUSEUM OF  
ART

An important exhibition of drawings by Old and Modern Masters was shown at the Cleveland Museum of Art during the month of November. This exhibition

was composed of groups of drawings from the Museum's collections, supplemented by outstanding examples lent by the Morgan Library, and Paul J. Sachs Collection, and

by private collectors in Cleveland. Its object was to illustrate the trend of drawing from the time of the primitive artists of Italy and Germany, through the culminating period of the High Renaissance, down to our own day. The drawings were chosen and arranged with the idea of showing the height attained at each period and, where possible, the phases leading to each new development.

Among recent acquisitions of the Museum are a charming "Sketch of an Imaginary Roman Building," by Hubert Robert (1733-1808), the gift of Leonard C. Hanna, Jr.; and an exquisite Italian miniature, "Christ on the Mount of Olives," attributed to Timoteo Viti, purchased from the J. H. Wade Fund.

A varied and interesting programme of lectures and musical recitals has been arranged by the Museum for the present season. These are given, as in former years, on Friday evenings and Sunday afternoons. Under the general heading of "Beauty in the Fine Arts," lectures on "Civilized Contemporary Painting," "The Beauty of Sculpture," and "Contemporary Movements in the Applied Arts" are to be given by such well-known authorities as William M. Ivins, Jr., Curator of Prints at the Metropolitan Museum of Art; Thomas Munro, lecturer on Fine Arts at New York University; and DeWitt Henry Parker, of the University of Michigan. Among the speakers in the course of lectures on Architecture are Thomas Adams, General Director of Plans and Surveys of the Regional Plan of New York; Albert Kelsey of Philadelphia; Orrick Johns of New York; and William M. Milliken, of the Museum Staff.

The Holden lectures on Outdoor Art, which are made possible through an endowment in memory of L. E. Holden, are given on Sunday afternoons. These opened in November with a lecture on "Wade Park, Past and Present," by Harry C. Hyatt of Cleveland, who, as former city forester, is thoroughly familiar with the development of the museum grounds now culminating in the new garden approach. Among other speakers in this course are Arthur A. Shurtleff, Harold Hill Blossom, Loring Underwood and A. D. Taylor.

Among the musical events arranged for Sunday afternoons are Arthur Honegger's "Le Roi David"; Italian Motets and Madrigals sung by the Museum Chorus, and "Le





THE YACHT AMERICA

CARLTON T. CHAPMAN

INCLUDED IN CHAPMAN MEMORIAL EXHIBITION, TOLEDO MUSEUM OF ART, DURING OCTOBER AND NOVEMBER

Jongleur de Dieu" (The Clown of God), a Christmas play to be produced by the Museum Singing Class.

CHAPMAN  
MEMORIAL  
EXHIBITION,  
TOLEDO

A Memorial Exhibition of the works of Carlton T. Chapman was shown at the Toledo Museum of Art from October 1 to November 15. This comprised oil

paintings, water colors and etchings of various subjects and constituted a pictorial record of a successful artist's career. Among the oil paintings were a number of outstanding scenes of naval battles, particularly of the War of 1812, as well as a series of schooner yachts. Many of these works were lent for the first time by their owners; a large group was contributed by Mrs. Chapman from the artist's studio.

It was especially fitting that this exhibition should have been held in Toledo, as Chapman lived there for many years in his youth and returned again and again to

paint in the Maumee Valley and surrounding country, to which he was strongly attached. He had also always been an enthusiastic lover of the sea and of ships of all kinds. At the age of sixteen he shipped before the mast on a lake "square-rigger." Among his acquaintances he numbered yachtsmen and sailors, and he spent every possible opportunity on and near the water, studying it in all its phases. His marines are, therefore, his most distinctive contribution to American painting.

Chapman was born in New London, Ohio, September 18, 1860. He studied first at the Art Students' League and the National Academy of Design in New York, and later in London, Paris, and Holland. During the Spanish-American War he served as the representative of *Harper's Weekly*, writing articles and making drawings. Among the numerous awards which he received were two medals at the World's Columbian Exposition in Chicago, 1893, and medals at the Pan-American Exposition in Buffalo in 1901

and the Charleston Exposition the following year. He was a member of the International Jury of Award for the Louisiana Purchase Exposition in St. Louis in 1904. Besides being a National Academician, he was a member of the American Water Color Society, the New York Water Color Club, the Ship Model Society, and other artistic and historical associations. He died in New York City, February 12, 1925.

N. L. J.

IN WASHINGTON, D. C. Another notable monumental work in sculpture has lately been unveiled in Washington. This is the Meade Memorial, by Charles Grafty, which stands near the Capitol in what will eventually become Capitol Plaza. It is an imposing group, combining a portrait statue of General Meade in military dress, with seven allegorical figures, six of which represent qualities of character, purpose and achievement—courage, energy, loyalty, chivalry, progress, and fame. Three on each side link the figure of General Meade with that of War, a sinister impersonation whose wings overshadow the group. The effect is one of monumental grandeur, as well as of great beauty of detail. This monument is not only an addition to the public art of the city but takes a leading place among the great memorials of the Civil War.

An unusually interesting exhibition of Japanese prints was shown at the Arts Club of Washington late in October and early in November. These prints were shown in this country through the courtesy of Mr. Sho Nemoto, a distinguished Japanese collector, and with the hope not only of making sales but that the people of America might become better acquainted with the art of the early Japanese print makers. The collection was composed principally of works by Hiroshige, among them examples from his famous sets of "Fifty-three Stations of the Tokaido," "Thirty-six Views of Fuji," and "One Hundred Views of Yedo," etc., but included also prints by Utomaro, Yeisen, Tokiuni I. Kuniyoshi, and others. A large part of the collection was sold during the period of the exhibition, witnessing to the extraordinary interest which it called forth.

The Phillips Memorial Gallery reopened

for the season on November 1, showing in its main gallery selections from the permanent collection, and in the little gallery a special exhibition of "Intimate Interiors" by a group of Modern artists, among them Matisse, Braque, Hartley, Kuhn and O'Keefe.

The National Gallery of Art has lately acquired a three-quarter length portrait of Admiral Dupont, by Daniel Huntington, bequeathed by Mrs. May Dupont Saulsbury.

THE NEW WING OF THE MINNEAPOLIS INSTITUTE OF ARTS

The New Wing of the Minneapolis Institute of Arts opened with appropriate ceremonies on October 16, at which time there were shown in its galleries not only the exhibits which it will permanently house, but three special exhibitions of unusual interest and a number of new accessions. Important in the latter class was a portrait of Col. Philip Honeywood, by Sir Joshua Reynolds, the gift to the Institute of Mr. John W. Daniels of St. Paul. The subject of this portrait, who was Colonel of the Fourth Regiment of Horse and Governor of Kingston-upon-Hull, wears a jacket of rich blue cloth, with collar and lining of scarlet. The high-buttoned waistcoat is also scarlet, relieved by the creamy white of neckcloth and lace wrists. This gift was announced for the first time at a dinner given by the Board of Trustees to the contributors to the building and guaranty funds, just prior to the public opening of the new addition to the museum.

One of the three special exhibitions shown at this time was composed chiefly of Old Masters, including several paintings which had never before been exhibited in this country; another was of paintings by French Impressionists; and the third, which will remain on view until December 12, is a unique collection of boxes, old silver and jewelry, from local private collections, arranged by the Friends of the Institute.

The new wing, which includes an auditorium seating 700 persons, sixteen new galleries, a dining room, cafeteria, lecture and facility rooms, gives space for the permanent display of many objects which have never had adequate room before, and for the installation of a series of French XVIII Century period rooms, which carry out the policy established by the museum in the



Renaissance, Gothic and Tudor rooms in the main building.

The new auditorium is in the center of the main floor, its door facing the main entrance of the building. Designed like a small theatre, this hall will be put to many uses. Herein will be held the Wednesday talks on the History of Painting, members' concerts, Sunday lectures and other museum activities. It is also available for rental at a moderate amount by other organizations for lectures, recitals and concerts. In addition to the usual equipment of footlights, curtain, etc., there is a projection room for stereopticon and moving picture machines.

The lower floor also contains two small lecture rooms, one for the use of schools and the other, seating 125, for club meetings and classes. In addition there are facility rooms such as a new print shop, photographer's studio, a shipping and receiving room, a store room, and a shop where lathes and power machinery are installed for the manufacture and repair of furnishings used in the museum.

On the main floor, in addition to the auditorium, are seven new galleries, three on the left to house the collection of sculpture cases, and four on the right which will be devoted to a series of French period rooms. Believing that the best way to study the art of any period is by knowing how the people of that time lived, the Museum places considerable stress on these rooms. Along with works already in the permanent collection are many new acquisitions, all grouped in these rooms to form a continuous story of the decorative styles of the XVIII Century. The first room is devoted to the Regency period, the second to Louis XV, the third to Louis XVI and the Directoire. The climax is reached at the end, where a complete Louis XVI Salon, a room of great beauty and distinction brought from an old mansion in Paris, is being installed.

The second floor of the new wing contains a series of nine galleries. In the first of these the Friends of the Institute will arrange a number of exhibitions during the season—an entirely new departure. Beyond this are two galleries where loan exhibitions of paintings will be hung. At the end, in the southwest corner, is a room which will be devoted to the John de Laittre Memorial Collection of modern drawings.

Just east of this gallery is a room where pottery and porcelain are installed. Adjoining, in the southeast corner gallery, the glass and crystal will be exhibited, together with the famous Searle collection of Chinese snuff bottles, which has lately been increased by additional gifts.

The Chinese and Japanese collections are housed in the two rooms just beyond, on the east; and another gallery, formerly part of the old building, contains the art of the Near East. Two central rooms house the collection of laces and textiles, which have never before had adequate space.

The entire second floor is lighted by skylights, the east and west rooms having large side windows in addition.

The addition of this new wing to the Institute was made possible through the donation, by a group of public-spirited citizens, of a large amount for the building, contingent upon the raising of a maintenance fund. This fund was promptly forthcoming, and the foundation stones were laid in the summer of 1926.

THE NEW HOME OF THE SAINT PAUL INSTITUTE

The Saint Paul Institute, Saint Paul, Minnesota, has recently acquired a new home, which was opened to the public on November 19.

Through the generosity of Mr. Charles W. Ames, one of the founders and the first President of the Institute, and of Mrs. C. A. Severance, a member of the Board of Trustees, the Merriam Mansion, a handsome three-story structure on Capitol Hill, was purchased for this purpose. Situated on an elevation overlooking the city, with spacious surrounding grounds, this building will afford ample room for the growth of the organization for fifty years to come.

The interior of the house is said to be particularly beautiful and admirably adapted to the needs of the institution. The first floor, which has been preserved as far as possible in its original state, will be devoted to the display of paintings and works in sculpture. In the assembly room, also on this floor, collections of etchings and other prints will be exhibited from time to time. The two upper floors have been altered by connecting archways between the various rooms, allowing free passage to the several collections.



PORTRAIT OF COL. PHILIP HONEYWOOD

SIR JOSHUA REYNOLDS

GIFT OF JOHN W. DANIELS, ESQ., TO THE MINNEAPOLIS INSTITUTE OF ARTS

Herein will be shown the Institute's notable collection of natural history, comprising thousands of specimens. So far as possible, a room has been assigned to each of the special departments of science, such as geology, animal life, etc.

This is yet another instance of the successful transformation of a private residence into a museum. The Saint Paul Institute is to be congratulated upon this latest evidence of development and growth which marks the consummation of twenty-one years of well-directed effort.

ST. LOUIS  
NOTES

The Twenty-second Annual Exhibition of Paintings by American Artists, numbering one hundred works and occupying five of the special exhibition galleries at the City Art Museum, closed on October 25. This was one of the most varied and colorful exhibitions of paintings which have been shown at the Museum for several years. It included not only the work of artists of established reputation whose paintings are eagerly awaited each season, but paintings by many of our younger artists



which evidenced a power and vitality promising much for the future of American art.

On October 29 an exhibition of Oriental Rugs, lent by James F. Ballard, opened at the City Art Museum. This comprises one hundred and fourteen rugs and is the most significant collection of its kind ever held in St. Louis. The carpets shown are principally from Asia Minor and represent the Ghiordes, Koula, Bergama, Kadik and Oushak types. Examples of great beauty from Persia, Indo-Persia, Caucasia and China are also included. To the uninitiated the exquisite and elusive color makes an instant appeal. To the student the symbols, patterns and manner of weaving reveal whole pages of religion, history and art. The exhibition was opened by a gallery talk by Mr. Ballard, which was attended by approximately five hundred persons. The collection will remain on view until December 15.

The educational work of the Museum has won signal response since the beginning of the fall activities. During the month of October the attendance from schools and classes numbered over five thousand. Interesting features of the Museum Hours for Adults and the Story Hours for Children were the demonstrations by artists of the processes of their expression. Sheila Burlingame showed the group assembled for the Print Talks how wood-block prints are made, and Miss Florence French demonstrated the Story of Pottery for the children.

The season at the Artists' Guild opened with its annual exhibition of summer sketches, a no-jury exhibition by members, which showed its usual variety of theme and color. Prizes were awarded for the best group of sketches to Tom P. Barnett, and for the best painting in any group to E. Oscar Thalinger. The jury of awards was selected by ballot from the membership of the Guild and was composed of Fred G. Carpenter, William Bauer and Charles F. Galt.

The Fifteenth Annual Competitive Exhibition of Paintings, Sculpture and Graphic Arts by St. Louis artists opened at the St. Louis Artists' Guild on November 12 with a large reception. Prizes, amounting to approximately \$1,400, are awarded in connection with this exhibition by a special out-of-town jury.

A collection of paintings by Marc Dodd

was recently on view at the Healy Galleries.

Paintings by Maurice Braun were shown during November at the Newhouse Galleries.

Cover designs entered in the House Beautiful Competition were on view in the Art Room of the Public Library during November.

M. P.

ART IN TEXAS	The catalogue of the Forty- Second Annual Exhibition of the Art Department of the Texas State Fair held
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in Dallas during the month of October, listed works by a number of our most distinguished American artists and evidenced the increasing demand on the part of these Fairs for exhibitions of a high order of excellence. The collection this year included not only paintings but works in sculpture. Among the painters represented were Gari Melchers, Childe Hassam, Charles W. Hawthorne, Wayman Adams, Chauncey Ryder, Robert Henri, George Luks, Jonas Lie, J. Francis Murphy, and a number of others equally well known. The sculpture section included, among others, works by Brenda Putnam and Harriet Frishmuth.

The Art Department of the Carnegie Public Library of Fort Worth, which has for many years been under the capable direction of Mrs. Charles Scheuber, Librarian, has received for its permanent collection a painting entitled "Spring in Alaska," by Charles Wellington Wack of New York, the gift of the artist. Mr. Wack has also presented this collection with several works by other artists, among them a painting by Leon Dabo.

The Art League of San Antonio is offering \$14,500 in cash prizes for oil paintings of Texas subjects, these prizes to be awarded under five classifications. The first group will be for paintings based on the theme of Texas wild flowers, and may be won by artists of any locality in the United States; the second group for those having as their subject Texas ranch life; the third for paintings based on the theme of Texas cotton fields; the fourth for paintings of Texas wild flowers, open only to artists resident in Texas; and the fifth to be distributed in ten honorable mentions of \$100 each, which will be awarded at the discretion of the judges to artists in all classes. The competition will close on January 15, 1928. Further par-



A CRISP MORNING, SHEEP

EDWARD C. VOLKERT

INCLUDED IN AN EXHIBITION OF MR. VOLKERT'S PAINTINGS AT THE TRAXEL GALLERIES, CINCINNATI, DURING NOVEMBER

Particulars concerning it may be obtained by addressing The Art League, Witte Memorial Museum, San Antonio, Texas.

ON THE WEST COAST *San Francisco:* If the ozone of San Francisco Bay were not enough to tone up the visitor here who returns from extended sojourn in the mid-pacific, the stimulation of a fine modern group of painters certainly accomplished this result. Mrs. Sage Quinton has succeeded in gathering an excellent cross-cut of American, European and Mexican moderns at the Legion of Honor Palace, a show that affords a fine chance for self-examination by every western painter who views it. Such names as Merton Clivette, Kuehne, Stellar, Sterne, Varlaj, Ufer, Brailovski, are significant of the present-day trend.

The East-West Gallery, just opened, is giving the younger set a hearing in sculpture. Ruth Cravatte, Enid Foster and Ward

Montague are progressing. Their work shows sincere expression of fearless thought. Magnus Aranson, showing at the same gallery, is patriarchal in his carvings and sculptures. The return to the "cut direct" by these younger artists forecasts fine things for art in California.

A word should be said of the up-and-coming California School of Fine Arts under the able and inspiring guidance of Lee Randolph and Spencer Mackey. The work of the design class is especially fine. We notice an absence of hand-holding by the instructors with resultant free expression by their pupils.

One of many intensely interesting experiences here was an opportunity to watch the functioning of the Commonwealth Club's section on Arts, Letters and Music, and particularly the sub-section on Painting and Sculpture. Here sculptors, painters, architects and business men of all ranks gather around a weekly luncheon table, ex-



change experiences, learn each other's language and discuss community problems. The present goal is the creation of a City Planning Commission appointed by the Mayor, and an Art Commission for the State. Latest indications are that they will soon materialize.

*Los Angeles:* The day has passed when we of the east used to suppress an inward snicker at this great overgrown babe of the southwest. There is so much going on art-wise here, and most of it good, that it is at first bewildering.

A booklet entitled "Culture and the Community" by the Civic Bureau of Music and Art, touches on some of the high lights. This bureau is striving towards the co-relation of group effort in the scattered sections of this huge country. The rapid political consolidation of what were detached townships has left the art workers still thinking in a small sectional way.

However, a significant thing has recently happened in the gift, by its owner, Miss Barnsdall, of her beautiful home with surrounding park at Olive Hill, to the California Art Club, under a fifteen-year probation. This club is probably the most representative group of its kind in the southland.

Of the many exhibitions being held in Los Angeles, perhaps the most important recently was that of the California Water Color Society at the Exposition Park Museum, in which was noted a decided and refreshing return to transparent color and adoption of modernistic methods. The first prize, for instance, was awarded to Edouard Vysekál for a sparkling piece of free brushwork, quite modern in handling.

At the Biltmore Salon the Wachtels held forth in the High Sierras with snow patterns and mountain crags—a breath of oxygen for the tired beholder.

Charles Dana Bartlett is dipping deeper into the joy of pure color, as was evidenced by his exhibition at the Stendahl Galleries from which two pictures were bought the opening day by William R. Hearst, incidentally the best in the exhibition.

The Artland Club has a good representation of southern painters and in the gallery of the beautiful Public Library another group of Los Angeles County painters has been exhibiting.

The final murals under the dome of the

library are now being painted in London by Dean Cornwall. Much discussion is heard regarding this award, but what mural contract ever given by civic authorities has pleased everyone in an art community?

Much could be written of the trend in architecture here—the new City Hall, the Mayan Theatre done by a young Mexican, Cornejo, and the many fine club houses, but time and space forbid.

*Schools:* Those in charge of art instruction in California are very much alive to the demand of the times. It was my privilege to go through both the Otis Art Institute School and the Chouinard School of Art. Both have fine staffs, and Mrs. Chouinard, who carries alone the burden of that school, is making a big contribution to the community. The students are not only thoroughly grounded in a two-year course, but after choosing which department of art they prefer, are taught so that they can go out and earn their own living. Moreover, positions are found for them in dress design, poster stage design, illustration—right in their own city. To hear the advanced pupils joining with the teacher in criticism of the younger pupils' work was very refreshing.

Los Angeles is further fortunate in possessing such live art critics as Arthur Millier, whose constructive writing is building up a very fine attitude toward art among the reading public and at the same time opening broader vistas for the artists themselves.

*Pasadena:* One more beautiful home, given to the community by an art-loving owner, the Art Institute of Pasadena, at Carmelita Gardens, is holding the torch till its new two-million dollar building materializes. The plans have already been published and would seem to be the "last word" in art building. I understand the cost is already unofficially guaranteed by wealthy citizens and visitors. In the present building is being held an interesting showing of the work of local painters, such as Antoinette Merwin, Fred Zimmerman, Franz Bischoff, who show western themes and brilliant still lifes. In another room here are shown loans, and again we commune with old and loved friends such as Henry Ranger, Ben Foster, Chase and Murphy.

One could spend days at the Grace Nicholson Galleries, built in pure Chinese

architectural style around a perfect oriental garden. Its well equipped picture galleries are a joy to exhibit in, and her collections from the Orient are all of museum quality, at least the various directors say so when visiting there.

With the famous Huntington Library and collection of English masters soon to be open to the student and public, Pasadena bids fair to be an art center for the whole west, and a shrine that many easterners will be eager to visit. A wonderful place some day for an art convention!

When we read what such men as Otto Kahn and Sir Joseph Duveen say about the art future of this section we believe anything is possible. To watch its daily growth right before one's eyes is a sensation not soon forgotten.

FRANK MOORE.

SEATTLE      Autumn activities of the  
NOTES      Seattle Fine Arts Society,  
              initiated in September with  
              a showing of the work of

Joseph Birren at the Society's Little Gallery, at which Mr. Birren was himself present, have included a succession of displays of which that of the miniatures of Martha Wheeler Baxter, a local artist, and one by the American Institute of Architects, were October events. The latter was opened on October 11 with a preview for members only, at which A. Phimister Proctor, noted sculptor, who has recently returned from Rome, was honor guest.

Coincident with this exhibition was one shown at the Frederick and Nelson gallery, sponsored by the Washington Chapter, A. I. A., featuring the work of local architects and certain contributors from the east and south. Included in this exhibition were the twelve winning drawings in the northwest lumbermen's competition held recently for developing an architectural style for the home suitable to northwestern environment. Judges for this competition were chosen from cities of the Pacific Northwest. Other activities of the Fine Arts Society included a talk by Thomas Handforth, on "The Northwest as Material for Etching," on October 22, and one by Mme. Galka Scheyer, European representative of the Oakland Gallery, on "The Analysis of the Modern Art Movement," at the Women's University

Club on October 24. Mr. Handforth left early in November for Tunis and Algeria in further pursuit of the subjects which have provided the inspiration of some of his best work. Honoring Mme. Scheyer the Fine Arts held a tea on Sunday afternoon, October 23, complimenting at the same time Mr. Arthur Cahill, Mr. Arcady Walter, Mr. Dudley Carpenter and Mr. Kem Webber, visiting artists from the south.

An exhibition of modern art, more abstract than anything hitherto shown in Seattle, was an autumn event at the Henry Art Gallery at the University of Washington, including pictures from the collections of Mme. Scheyer, Arthur Jerome Eddy, the Museum of Modern Art in New York, the collection at Smith College, and studios of artists in Europe.

Among local art lovers interest was aroused in the sculptures of James A. Wehn, a Seattle artist of whom little has heretofore been heard, the fine quality of whose work was revealed in a number of pieces shown at an autumn exhibition of northwest historical relics in the Frederick and Nelson gallery. Mr. Wehn's pieces included bust and medallion portraits of historic northwest persons.

Alonzo Victor Lewis, Seattle sculptor, was recently awarded the commission for a statue of Lincoln for which contributions amounting to \$25,000 have been made by members of the D. A. R. and other patriotic organizations of Spokane, where the statue will be erected. It will be 12 feet high, with a base 8 feet in height. Mr. Lewis has lately completed a figure of "The American Doughboy," which has elicited the interest of local posts of the American Legion.

A recent distinguished visitor to the city was Hermon A. MacNeil, here to study the setting for his memorial to Judge Thomas Burke, which this internationally famous artist has been commissioned by Seattle citizens to produce. Contributions for this to the amount of \$45,000 have been made by Seattle admirers of the city's distinguished jurist. The work, executed in granite, will require two years for completion.

Eustace P. Ziegler has disposed of his large canvas, "The Potlatch," shown in the last Northwest artists' Exhibition, to a patron in Alaska. Mr. Zeigler is at present at work on two commissions for altar pieces



which are to be placed in Episcopal mission churches in Alaska.

Study groups and evening sketching classes, sponsored by the Fine Arts Society, have begun an active and enthusiastic season of work under the various committee chairmen.

K. W.

LONDON      This is the season in London  
NOTES      of the smaller galleries, and  
             between the beginning of  
             October and Christmas

some very interesting material often comes before our public: this is certainly the case this autumn, and I am going in this month's notes to try and bring before my readers some of the especially interesting features of the present season. I commence with the paintings and pastels in the Claridge Gallery by Antonio Mancini, partly because of the high merit of this famous artist's work, and partly, also, from its personal interest to myself, as I had the privilege of knowing him in old days in Rome, when—some years before the war—he was engaged on his portrait of Sir (then Mr.) Hugh Lane. I was interested then to see something of the artist's method—the lace of squares in which the sitter was enclosed, surrounded by flowers and sculpture, and the "run" which the artist allowed himself, placing the easel near his subject, so that a morning's work must have meant plenty of exercise: the artist's studio was then near the Via Margutta, that home of art in Rome which has a character of its own.

I am sorry to hear that Antonio Mancini, who must be now nearly 78, was prevented by ill health from coming to London for the present exhibition at 52 Brook Street, which contains fifteen of his oil paintings and eight pastels. Most brilliant here is a study of "Chrysanthemums," massed white blooms; but all the others turn to the human interest—all very southern in feeling, smiling women, men singing to the guitar, the ripple of sunlight on the helmets of soldiers, such as "The Laughing Soldier" and a wonderful "Study," almost Rembrandtesque in inspiration, and his "Self-Portrait," with a genial smile which I recognize as a wonderfully true likeness. Mancini seems to me very happy here in his pastel work, which seems to be a medium which appeals to him temperament-

ally, in which he expresses his special qualities of brilliance, of exuberance, of an unconquered joy in life. "Henriette" and the smiling "Lady X" are good examples of this mood.

Continuing my journey towards Bond Street, I found at Walker's Galleries the water-color art of Percy Lancaster, R. I., admirably drawn, cold in color, but supremely clever, which in "Brougham" and "Gordale Scur" rises to a high level; then a little lower at Colnaghi's Galleries a group of paintings by modern British artists which is very well chosen—Cameron, Charles Cundall in a charming study of "Cagnes" in south France, two early Orpens, Davis Richter in one of his flower-pieces, Francis Dodd in "An Irish Girl." Outstanding from the rest, and one of the most telling paintings which A. J. Munnings has ever put brush to, in which he almost rivals the glories of Paul Potter, is his "Frisian Bull"—a noble beast grandly rendered, in a setting of typical English landscape.

Some three doors away, in the Fine Art Society's rooms, I came upon a most attractive show of the drawings, woodcuts and miniatures of Bresslern Roth, who is an Austrian lady, residing, I understand, at Gratz, and justly considered one of the best painters of animal life in Europe. This sounds high praise, but her drawings here and such woodcuts as her "Grey Parrots," "Wolves," "Baboons," "Seagulls" and "The Attack"—in which a lion has seized a gazelle—show a most intimate knowledge and feeling for the animal world; while some of her miniature work on boxes and brooches, such as "Lady Archers," a later phase of her art, show her mastery of the human figure.

Lastly I will mention briefly a most interesting side of art creation, in the Exhibition opened today at the St. George's Gallery, of the recent work of "The Golden Cockerel Press." Beautiful printing and illustration is a tradition with us, since the days of William Morris; but the Kelmscott Press was unique and cannot be repeated. When, however, Mr. Gibbings took over "The Golden Cockerel Press," wood-engraving was well established here; and he, himself an engraver, soon gathered round him a group of brilliant craftsmen in that art, whose work is here displayed both in the wood-cuts and the books themselves. Such



Courtesy Claridge Gallery

STUDY

ANTONIO MANCINI

RECENTLY SHOWN IN THE CLARIDGE GALLERY, LONDON

(SEE LONDON NOTES, PAGE 678)

works as "Samson and Delilah" by Gibbings, "The Song of Songs" by Eric Gill, and this artist's volume of Chaucer's "Troilus and Criseyde" are finely carried through, alike in the printing and the quality of design in the illustrations. S. B.

SIMLA ARTS  
EXHIBITION,  
INDIA

The recent Fifty-fifth Exhibition of the Simla Fine Arts Society, which was opened by the Viceroy, was notable not only on account of its size but because of the numerous and fine contributions from artists of established reputation. The Blue Ribbon of the Simla Exhibition is the Viceroy's prize, for which professional artists are not allowed to compete. It was awarded this year to Ranada Ukil for his "Goddess Durga," a large and spirited water color, in which the violent action of the fingers was no doubt justified

by the laws of Hindu iconography, which are as immutable as those of the Medes and Persians. The general effect of this bizarre but interesting work was distinctly hard and dry, but the judges were of the opinion that the artist's drawing was very thorough and he had taken infinite pains with the endless detail in which the subject abounded.

The second of the amateur prizes, awarded by the Governor of the Punjab for the best painting by a woman, was won by Miss Margaret Marshall for her very fine work in oils entitled "Sipi Fair." The shifting colors of the crowd, the warm and transparent shadows, the patches of sunlight were subordinated to the main intention of the artist of capturing the *joie de vivre* of one of the prettiest festivals in India. Another woman painter, Mrs. Pearce, who also received an award with a water color of the gateway of the Taj Mahal of Agra, gave the



beholder a decorative and highly original variant upon a very ancient theme.

Snowy ranges and pine forests of the Himalayan region seemed to appeal to the amateurs most, there being numerous paintings of such subjects. Among the best of these was W. E. Buchanan's "Shali Peak." Major Condon had a number of paintings of snowy peaks, glassy lakes, curling vapors and verdant lawns. Major H. W. Warckwick's landscapes were as hard as Major Condon's were soft. In his "Springtime in Konat" he gave a finely studied line of hills, cloven with blue shadows, to which his feebly rendered forests made a weak contrast. Col. C. P. Gunter was awarded the Nawab of Bhopal's prize for a group of four or more water colors, among which were "Mandalay Sunset"; a view of the Taj Mahal, and the interior of the "Jasmine" Tower.

Miss E. D. Smith's study of a young girl's profile was a good effort in water color portraiture by an amateur. Col. A. Shuttleworth, a well-known prizewinner, exhibited several earnest but in most cases over-labored landscapes.

In spite of the paucity of prizes for the artists (professionals) who have to live by their paintings, there was a remarkable response from them. R. D. Panvelkar's well-known Nasik bazar scenes and the sunlit streets painted in glowing body color by K. B. Chudekar and S. Fernandez were prime favorites with the visitors. Among other well-known painters represented were Trinidade, who showed a fascinating street scene and a study of an old man's head; J. A. Lalkaka, who contributed the best portrait in the exhibition; Allah Bux, Sardesai, Haldanker, M. A. Joshi and Sajiji.

In the water-color section the Ukil brothers exhibited a score or so of Indian paintings, M. V. Dhurandkar showed one of his spirited compositions, "The Temptation of Buddha," while L. N. Tasker's street scenes showed a very delicate touch.

Financially the exhibition was a decided success this year. The sales totaled 16,000 rupees, the Maharaja of Patiala making many purchases. The Maharaja gave 2,000 rupees for the "Goddess Durga," which took the Viceroy's prize, and a similar sum for the "Goddess Kali." In all about 150 paintings and sketches were sold.

BIPIN K. SINHA.

## ITEMS

As this MAGAZINE goes to press, plans for the Regional Conference to be held at the University of Nebraska, November 21, 22 and 23 are being completed, and before the MAGAZINE reaches members and subscribers the conference will be over. Not being endowed with prophetic vision, it is impossible in this issue to give an account of the meeting. A full account will be given, however, in the January number. It may be said at this time that there is every promise of a large and successful meeting.

Exhibitions of paintings on ocean steamers have become popular of late. The S. S. *Malolo* (Flying Fish) of the Matson Navigation Company, between trips while lying at Pier 86, foot of West 46th Street, New York, held an exhibition of paintings of the Hawaiian Islands by Lionel Walden, National Institute of Arts and Letters, and D. Howard Hitchcock, of the Hawaiian Academy of Design; Cartography and Murals by Fred Dana Marsh of the National Society of Mural Painters; and etchings of California and Hawaii by Mary J. Coulter and Huc Mazelet Luquiens of the California Society of Etchers. The exhibition was opened with a tea on October 24. During its course a dinner was given by the company to a group of art lovers, at which the artists represented were honor guests.

The School of Art of Belhaven College, Jackson, Mississippi, suffered serious loss during the past summer when the college buildings were swept by fire. At this time the entire equipment, including much valuable teaching material, was lost. An appeal is now being made by the Director of the School, Miss Bessie Cary Lemly, for donations of duplicate material, such as photographs, stereopticon slides or books on art, which may be in the possession of museums or individuals and not at the present time in use. Such contributions, if made, would undoubtedly serve a worthy cause.

A painting by Frederick A. Zimmerman of Pasadena, reproduced on page 650, has lately been purchased for the John Muir School of Seattle, Washington, with funds subscribed by the students of the school.

## BOOK REVIEWS

CLOUD-LANDS OF FRANCE, by Amy Oakley. Illustrated by Thornton Oakley. The Century Company, New York, publishers. Price, \$4.00.

This is a book in which text and illustration, the printed word and the printed picture, go amiably, happily, hand in hand. The author and the illustrator are husband and wife, fellow travelers not only in the "cloud-lands of France" and the Pyrenees but along that road of life which for all of us leads over lowlands and through valleys, but also, not infrequently, to the heights.

Thornton Oakley was a pupil of Howard Pyle, and as an illustrator he holds that illustration is not a minor but a major art. He demonstrates it in his numerous beautiful pen drawings accompanying his wife's charmingly descriptive text. As we turn the pages of this book we find, not an illustration here and there, but innumerable illustrations—full page, chapter heads, insets, so that the whole, though done in black and white, is as a manuscript of old, charmingly illuminated. And this is as it should be in such instance, particularly as the text in quality maintains the illustration, and the two together incline the reader to seek passport and steamship office with the intent of immediately following in the footsteps of the author and illustrator.

PAINTED AND PRINTED FABRICS, a History of the Manufactory at Jouy and other Ateliers in France—1760-1815. By Henri Clouzet. Notes on The History of Cotton Printing in Europe and America, by Frances Morris. Metropolitan Museum of Art, New York, publisher. Price, \$3.50.

This is a beautiful book devoted to a charming decorative art insufficiently known and understood, the art of the painted and printed fabric. The Metropolitan Museum acknowledges in an introductory note its indebtedness to the generosity of Mr. William Sloane Coffin for the privilege of publishing this translation of a manuscript by one of the leading French authorities. Miss Morris has not only beautifully translated M. Clouzet's text but has added a valuable chapter herself on contemporary printed fabrics in Europe and America.

At least one-half of the volume is given over to reproductions, of which there are no less than ninety-two plates, some in color.

THE ART OF THEATRE-GOING, by John Drinkwater. Houghton Mifflin Company, Boston and New York, publishers. Price, \$3.00.

It is conducive to a better understanding of the arts of painting, sculpture, and architecture to know the viewpoint of a worker in a sister art such as the drama, poetry, music. It is so easy to fall into ruts, to allow one's thoughts to run in narrow channels. John Drinkwater, the author of the plays, "Abraham Lincoln," "Robert E. Lee," and other literary works, has admirable command of the English language and employs it with the simplicity of a master. In writing of the art of theatre-going he frequently points his remarks by reference to the other arts. He certainly gives all lovers of art abundant material for thought. For instance, telling of his unquenchable belief in the theatre as the home of one of the great arts—the art of the active drama, he calls to mind the fact that it is art which judges us, not we art. Sometimes, he says, one comes out of the theatre with the realization of having witnessed great art, "and then one can go as a man of the theatre and look the National Gallery or the British Museum or Queen's Hall in the face." He calls attention, also, to the fact that no one can properly judge an art who does not know that art beyond the boundary of a single generation, who is not intimately acquainted with its history, its early beginnings; and he declares it to be his conviction of drama, as of all art, that the work that lasts is that "which, accepting tradition, adds significantly to it;" even though he admits that great art is for the few, but for "a few sufficiently numerous and powerful to establish it firmly in the life of the community."

We have here that which is more than good reading.

LANDSCAPE ARCHITECTURE, A Series of Letters by Stephen Child, Fellow, American Society of Landscape Architects; Member, The American Society of Civil Engineers, American City Planning Institute, British Town Planning Institute; Sometime District Town Planner, United States Housing Corporation. Stamford University Press, publishers. Price, \$7.50.

Mr. Child, who has had more than twenty years experience in the West, especially in the Southwest, as a city planner and land-



scape architect, wrote this book under the conviction that there was need on the part of the public of a clearer understanding of the ideals and principles of the profession and art of the landscape architect. Not only has he dedicated the book to "Our Ruler, the Progressive American Citizen," but he has addressed that citizen throughout; in short, he has created a real but at the same time a fictitious person—first the small house builder, then owner of a country estate, later, as middle life approaches, member of a city planning commission; and through a series of communications in the capacity of landscape architect and adviser, has initiated him into the mysteries and the delights of an art which is likewise progressive and which is bound, if successful, to secure the cooperation of Nature herself.

Twelve typical problems are considered and discussed, not only in the light of personal experience but experience gathered from the works of others and utilized in a very practical way which should, indeed, serve to open the eyes of the readers to the real spirit of this significant and most valuable art.

The spirit of the writer is essentially that of the elder Olmsted whom he quotes as having said: "What artist so noble as he who, with far-reaching conception of beauty and with designing power, sketches the outline, writes the colors and directs the shadows of a picture so great that Nature shall be employed upon it for generations before the work he has arranged for her shall realize his intentions."

A better understanding may be had not only of landscape architecture but the allied arts by a study of this admirable book.

**MODERN DANISH ARCHITECTURE**, by Kay Fisker and F. R. Yerbury. Charles Scribner's Sons, New York, publishers. Price, \$10.00.

Modern Danish architecture, as set forth in this volume, is consistent, but predominantly dull. The architects, according to the brief introductions by Messrs. Rafn and Yerbury, have endeavored to throw off the shackles of historic tradition and work out their problems with originality and simplicity. Following the introductions is a gallery of one hundred excellent photographs and plans, from which the reader may derive a concrete idea of actual buildings and inte-

riors, none of them erected earlier than 1913, most of them since 1920. The architects' efforts have produced simplicity of a barn-like character in many instances, and an absence of graceful details pleasing to the conservative American taste. The few churches illustrated exhibit a radical trend, one of them having been inspired, to all appearances, by a gigantic pipe-organ. Architects, however, should find the volume of value because of its working photographs, and because it may provide a point of departure toward more sophisticated achievement.

**TECHNIQUE OF PRACTICAL DRAWING**, by Edward S. Pilsworth. The Macmillan Company, New York, publishers. Price, \$1.50.

Judging from the number of requests received by art organizations, from amateurs and students desiring aid in home study of drawing, there must be a large public for this very practical book. It explains, clearly and briefly, the various techniques of pen, pencil and brush, and associated types, as used in commercial work for reproduction. The methods of half-tone engraving, zinc etching and other reproductive processes are outlined, with their requirements in the original drawings. In addition to amateurs wishing to undertake the practice of drawing, and professional commercial artists endeavoring to perfect themselves in the various techniques, teachers will doubtless find this book valuable as an aid in class instruction.

**PRINTS FOR THE LAYMAN**, by Elizabeth Whitmore. Charles E. Goodspeed & Co., Boston, Mass., publisher. Price, \$1.00.

This little book is one of a series of attractive and useful monographs, dealing with prints and print makers, published by Goodspeed & Co. The author is a lover of fine prints and is able to impart her enthusiasm to her readers. The book is written, as its name implies, for the layman, and the various methods of making prints are clearly and simply explained as well as illustrated by carefully chosen examples of the work of contemporary artists. Suggestions are given as to the selection and arrangement of prints in the average home, and there is a short appendix with accompanying illustrations for the layman who collects.

E. L.

*Lassen 109*





